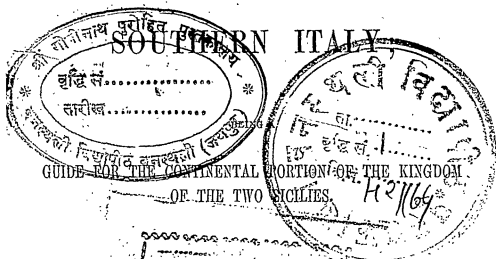


नेमिनाथ पुरोहित पुस्तकालय
वनस्थली विद्यापीठ
R.R.

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HANDBOOK FOR TRAVELLERS

IN



GUIDE FOR THE CONTINENTAL PORTION OF THE KINGDOM
OF THE TWO SICILIES.

WITH A TRAVELLING MAP AND PLANS.

5002 101

THIRD EDITION,

ENTIRELY REVISED AND CORRECTED ON THE SPOT.

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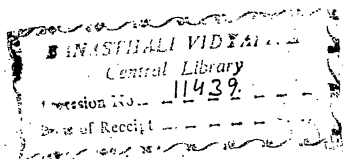
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P R E F A C E.

THIS volume is intended as a Guide to the Continental portion of the Kingdom of the Two Sicilies, and that part of the Papal States which lies between Rome and the Neapolitan frontier.

The section containing the description of the Capital and its environs, has been carefully revised very recently on the spot by a friend of the Publisher, as well as the two principal Routes between Rome and Naples, the most important of all for the great majority of Travellers in Southern Italy.

Fully aware of the liability to error inseparable from a work of this kind, and of the changes which often take place in the state of the roads and of the hotels, the Publisher requests all those who use this book to favour him with corrections of any mistakes, or omissions they may detect, or with any new information by which the Handbook can be rendered more useful to his travelling countrymen.

A Handbook for Travellers in the Island of Sicily is now in the press, after many years of careful preparation.

London, Aug. 20, 1858.

LIST OF ROUTES.

(To facilitate reference, the names are printed in *italics* in those Routes under which they are fully described.)

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1. GENERAL TOPOGRAPHY.

THE kingdom of Naples, or the continental portion of the kingdom of the Two Sicilies, known by the official name of the *Dominj di quâ del Faro*, comprises the S. and the most beautiful half of the Italian peninsula, bounded on the N.W. by the Papal States, on the N.E. by the Adriatic, on the S.E. by the Ionian, and on the W. by the Mediterranean sea.

In ancient times the Tiber was the boundary between Upper and Lower Italy. The acquisitions of the Holy See in the middle ages changed the ancient landmarks, and transferred a portion of Southern Italy to the Popes. The frontier-line which now divides the kingdom of Naples from the Papal States, with few trifling exceptions, is the same as it was at the establishment of the monarchy by the Normans in 1130. It commences on the Adriatic at the N. bank of the Tronto, and terminates on the shore of the Mediterranean, about 2 m. E. of Terracina. The length of the line of frontier, following its numerous windings, is about 210 m.; the direct distance is not more than 115.

The area included within these limits is estimated at about 31,595 English square miles. The length of the kingdom, measured along the curved line of the chain of the Apennines, from the Tronto to the Capo Spartivento, is 350 m. The breadth varies considerably. From the mouth of the Garigliano in the Bay of Gaeta, to the mouth of the Trigno on the Adriatic, it is 70 m., and about the same from Salerno to the mouth of the Carapelle; from Capo di Licosa to Bari 112 m., and to Brindisi 150; from the shore N. of Paola to S. of the mouth of the Crati it is 29 m., and only 16 between the Gulfs of Sant' Eufemia and of Squillace.

The chain of the Apennines runs through the centre of the kingdom. Their highest peaks are in the Abruzzi, where the *Monte Corno*, or *Gran Sasso d'Italia*, between Teramo and Aquila, is 10,154 English ft. above the sea, and *Monte Amaro*, the highest peak of the Maiella, is 9130 ft.; in the Terra di Lavoro, the *Monte Miletò*, the highest peak of

the Matese, 6745 ft. ; in Basilicata, *Monte Dolcedorme*, 6875 ft. ; and in Calabria, *Monte Cocuzzo*, 5620 ft., and *Montalto*, the culminating point of the Aspromonte, 4380 ft.

The principal rivers are,—on the W. coast the *Liris* or *Gariigliano*, the *Volturno*, and the *Sele*. On the Adriatic, the *Tonto*, the *Vomano*, the *Pescara*, the *Sangro*, the *Trigno*, the *Biferno*, the *Fortore*, and the *Ofanto*. On the Ionian sea, the *Bradano*, the *Basento*, the *Agri*, the *Sinno*, and the *Crati*. The inconsiderable amount of tide renders the mouths of these rivers useless as harbours, except for very small vessels.

The principal harbours and roadsteads frequented by shipping are,—on the W. coast, Gaeta, Naples, Castellammare, Baia, and the little Bay of Tropea ; on the Ionian sea, Taranto and Gallipoli ; on the coast of the Adriatic, Otranto and Brindisi, both greatly deteriorated by accumulations of sand, Bari, Molfetta, Bisceglie, Trani, Barletta, Manfredonia, Termoli, Ortona, and Pescara ; but most of the latter are now only accessible to vessels of small tonnage.

There are few lakes. The largest are,—the *Lago Fucino* or *Celano* in Abruzzo, the *Lago di Fondi* in Terra di Lavoro, the *Lago Lesina* and *Lago di Sulpi* in Capitanata, and the small volcanic lakes of *Agnano*, *Avernus*, &c., near Naples.

The principal islands are the *Ponza* group off the Bay of Gaeta ; *Ischia*, *Procida*, and *Capri* in the Bay of Naples ; the *Isola di Dino* in the Gulf of Policastro ; and the *Isole Tremiti* in the Adriatic.

The kingdom is divided into 15 provinces, of which Basilicata and Capitanata are the largest, and Abruzzo Citra and the Provincia di Napoli the smallest. The population bears no proportion to the superficial extent of each province, the natural conformation of the country and various local circumstances combining to increase it in some and to diminish it in others. The number of inhabitants was estimated in 1788 at 4,815,182 ; on the 1st Jan. 1853, they amounted to 6,843,355, of whom 3,368,008 were males, and 3,475,347 were females. In the returns for 1840, when the entire population was 6,113,250, the following classification of the trades and professions of the adult population is given :—29,783 secular clergymen ; 12,751 monks ; 10,449 nuns ; 25,572 civil and military officers ; 5981 persons engaged in public instruction ; 7920 lawyers ; 15,906 physicians ; 12,666 merchants ; 13,476 artists ; 536,320 artisans ; 1,823,080 agriculturists ; 70,970 shepherds ; and 31,190 seamen. By the same returns it appears that the births in 1839 amounted to 226,087, viz. 116,142 boys and 109,945 girls ; and the deaths to 186,593, viz. 96,273 men and 90,620 women. Among the latter were 37 persons upwards of 100 years of age—15 men and 22 women. The number of foundlings received in 1850 in the hospitals of the kingdom, exclusive of Sicily, amounted to 2791 boys and 2639 girls. The deaths in the same hospitals during the year amounted to 1334 boys and 1319 girls. The annexed table shows the distribution of the population, on the 1st Jan. 1853, over the several provinces, in the order according to their superficial extent, with the chief towns of each, and the number of *Distretti* into which they are divided. When the provincial courts are not held in the capital, the town in which they are is printed in italics.

PROVINCE.	DISTRICTS.	POPULATION.
BASILICATA.	Potenza.	518,333
POTENZA.	Melfi.	
	Matera.	
	Lagonegro.	
CAPITANATA.	Foggia.	329,541
FOGGIA.	Sansevero.	
Lucera.	Bovino.	
TERRA D'OTRANTO.	Lecce.	427,275
LECCE.	Gallipoli.	
	Brindisi.	
	Taranto.	
PRINCIPATO CITRA.	Salerno.	574,550
SALERNO.	Vallo.	
	Saln.	
	Campagna.	
TERRA DI LAVORO.	Caserta.	776,287
CASERTA.	Piedimonte.	
Santamaria.	Sora.	
	Gaeta.	
	Nola.	
ABRUZZO ULTERIORE II.	Aquila.	331,331
AQUILA.	Civita Ducale.	
	Avezzano.	
	Solmona.	
ABRUZZO CITERIORE.	Chieti.	319,677
CHIETI.	Lanciano.	
	Vasto.	
CALABRIA CITRA.	Cosenza.	450,935
COSENZA.	Castrovillari.	
	Paola.	
	Rossano.	
TERRA DI BARI.	Bari.	331,512
BARI.	Barletta.	
Trani.	Altamura.	
PRINCIPATO ULTRA.	Avellino.	393,874
AVELLINO.	S. Angelo de' Lombardi.	
	Ariano.	
CALABRIA ULTRA II.	Catanzaro.	388,485
CATANZARO.	Gerace.	
	Cotrone.	
	Nicastro.	
CALABRIA ULTRA I.	Reggio.	327,620
REGGIO.	Palmi.	
	Monteleone.	
	Campobasso.	
MOLISE OR SANNIO.	Larino.	376,750
CAMPOBASSO.	Isernia.	

PROVINCE.	DISTRICTS.	POPULATION.
ABRUZZO ULTRA I. TERAMO.	Teramo. Civita di Penne.	} 236,931
NAPOLI. NAPOLI.	Napoli. Castellammare. Pozzuoli. Casoria.	
15	53	6,843,355

2. CLASSICAL TOPOGRAPHY.

There is no country in Europe whose population is composed of so great a variety of races as the kingdom of Naples. These races were never extinguished or absorbed by the conquests of Rome, or by the political changes of the middle ages. In the capital there has always been a mixture of many nations; but in the provinces we still find the descendants of the Marsi, the Samnites, the Bruttii, the Lucanians, the Calabri, the Greeks, and other races of antiquity. The wars of these tribes with Rome thinned their numbers, and deprived them of their independence, but did not destroy their nationality. Even the Latin colonies planted among them failed to effect more than a temporary fusion. Long after the allied states had compelled Rome to admit them to the rights of citizenship, their national customs were regarded with curiosity by the Roman men of letters; and the most striking proofs which we possess that their ancient habits were never extinguished are to be found in the poets and historians of the empire. The Greeks resisted even more successfully all the efforts of Rome to amalgamate them with her own people. When the Samnite and the Oscan had become lost as spoken languages, Greek remained the language of the coasts, and survived the downfall of the Roman empire. It appears that when the inhabitants of the Greek cities of Apulia found it necessary for the purposes of trade to speak Latin, they still used their native tongue in their intercourse with each other, a fact which explains the epithet *bilingues*, applied by the Romans to the citizens of Canusium. During the Byzantine rule the kingdom received the greatest infusion of foreign blood and foreign habits since the period of the ancient colonisation; but these Greek settlements were confined chiefly to the coasts of Apulia and to certain districts of Calabria.

Such were the circumstances of the Neapolitan provinces when they were invaded by the Barbarians of the North. These tribes overran the country without occupying it. The Lombards, who followed, left but little impression on the national character. The Normans, by the foundation of the existing monarchy on the basis of feudal institutions, amalgamated the mixed races into one people without destroying their distinctive features. Hence we find that amidst all the changes of dynasty, from the Norman conquest to our own times, the varied elements of the population have retained the national character, the domestic habits, the amusements, and even in some instances the language of the ancient races they are descended from. In the

neighbourhood of the Lake of Celano the traveller will find the descendants of the Marsi, still known for their skill as serpent-charmers, as they were in the time of Virgil. In the neighbourhood of the Pelasgic cities he will find the Greek costumes still worn as gracefully by the female peasantry as on the figures which adorn the vases of Magna Græcia. In many of the cities of Greek origin on the coast he will see the hair of the young maiden coiled as on the statues of the Grecian sculptors. In Apulia and in Calabria he will frequently find articles of costume of which he will recognise the prototypes in the bas-reliefs and paintings of Pompeii and Herculaneum. At Naples he will observe the *Mimica* of the Greeks still in use, as the unspoken but expressive language of the great mass of the people. At Ischia and Procida he will see the national dance performed as of old to the sound of the timbrel, and in Greek costumes. In the agricultural districts, at a distance from the capital, he will find implements as primitive and prejudices as inveterate as those which characterised the farmer of Roman times. In all the ports of the S. coast he will recognise in the Phrygian cap and the capote of the sailors the patterns represented in the paintings of the Pompeii taverns. In some districts he will find the Greek and in others the Latin element predominating in the language of the peasantry; in others he will be struck by the prevalence of Oscan words. The great festival of Monte Vergine will remind him of the Dionysiac procession; and half a century has scarcely passed since the remnants of the worship of Priapus were extirpated from Isernia. We shall now take a brief and rapid survey of the ancient geography of the country.

Beginning with the northern provinces, two of the Abruzzi formed portions of countries which are now divided between Naples and the Papal States.—ABRUZZO ULTRA I. in its upper portion formed part of *Picenum*, whose territory extended as far N. as Ancona, and whose capital, *Asculum Picenum*, still bears the name of *Ascoli*. The central portion of the province was the country of the *Prætutii*, whose capital, *Interamna Prætutiana*, is the modern *Teramo*. The lower districts between the *Vomanus* and the *Aternus* were inhabited by the *Vestini*, whose capital, *Pinna*, is the modern *Civita di Penne*. ABRUZZO ULTRA II. includes part of *Subina* and *Samnium*. In the Sabine portion the principal city was *Amiternum*, of which ruins still exist at *San Vittorino*. The central district was inhabited by the *Marsi*. Within their territory was the *Lacus Fucinus* and *Alba Fucensis*. In the valley of the Imele and the Salto, in what is now the Cicolano district, were the cities of the Aborigines and Arcadian *Pelasgi*, described by Dionysius of Halicarnassus as in ruins and deserted in his day. Between the E. shore of the Fucinus and the mountains of Maiella was the territory of the *Peligni*, whose chief cities were *Corfinium* and *Sulmo*. ABRUZZO CITRA comprises the territory of the *Marrucini* and *Frentani*. Their capital, *Teate*, is the modern *Chieti*. The Frentani occupied that portion of the province which lay between the *Sagrus* and the *Frento*. Their territory therefore included the entire coast of the present province of Molise and part of Capitanata. MOLISE, sometimes called SANNIO, in commemoration of the Samnite races which constitute the bulk of its population, comprises that portion of the territory of the *Frentani*, in

which their capital, *Lavinum*, was situated. The W. districts of Molise were occupied by the *Caraceni* and the *Pentri*, whose cities of *Aufidena* and *Absernia* still bear the names of *Aufidena* and *Isernia*. TERRA DI LAVORO, extending from the Liris to the range of mountains which bounds the Gulf of Naples on the E., includes the greater part of *Campania Felix*. The S. limit of that territory was the *Silarus*, now the *Sila*, near Paestum; but the modern province is bounded by the *Sarno*, the ancient *Sarnus*, on whose W. bank *Pompeii* was situated. Between the frontier at Terracina and the hills beyond the Liris, the Terra di Lavoro includes a part of the *Volscian* territory. In that district, watered by the *Liris* and *Fibrenus*, were *Sora* and *Arpinum*. PROVINCIA DI NAPOLI includes all the maritime district of *Campania*, from the Lago di Patria, near the site of *Liternum*, to the *Mons Lactarius*, now *Monte S. Angelo*. PRINCIPATO ULTRA comprises the territory of the *Irripini*, one of the most powerful of the Samnite tribes.

PRINCIPATO CITRA includes the E. portion of *Campania*, which was occupied by the *Picentini*, and extended from the *Sarnus* to the *Silarus*, and that district of *Lucania* which was comprised within the windings of the latter river from its source to the sea. It embraced the coast from Paestum to Policastro, including the *Posidium Promontorium*, now *Punta della Licosa*, and the *Promontorium Palinurum*. The principal cities of the Picentini were *Nuceria* and *Salernum*, which have very nearly preserved their ancient names as *Nocera* and *Salerno*. In *Lucania*, within the limits of this province, the chief cities were *Posidonia*, called by the Romans *Paestum*; *Veliu*, or *Helia*; *Pyrus*, or *Buxentum*, now *Policastro*; and *Scidros*, the modern *Sapri*.

CAPITANATA, extending from the *Fronto* (*Fortori*) to the *Aufidus* (*Ofanto*), occupies that portion of *Apulia* to which the Greeks gave the name of *Apulia Dammia*, or "the parched *Apulia*." In the N.E. angle of this province is the isolated promontory of *Mons Garganus*.—TERRA DI BARI occupies the S. portion of the Apulian plain, which was distinguished from the N. by the name of *Apulia Peucetia*, or "the *Apulia* abounding in fir-trees." This district extended from the *Aufidus* to the borders of ancient *Calabria*, which were situated about midway between *Barium* and *Brundisium*. Its principal cities were *Canusium*, *Cannae*, *Rubi*, *Butuntum*, and *Gnatia*. Many of these places have been made familiar to the scholar by Horace's account of his journey to *Brundisium*.—TERRA D'OTRANTO was *Calabria*, a term now applied to a different part of the kingdom. The N. district of this country of the *Calabri* was called *Messapia*; the E., *Iapygia*; the S., *Salentina*. The principal cities were *Brundisium*, *Rudiae*, *Lupia*, or *Lycium*; *Hydruntum*, *Manduria*, *Ugentum*, *Callipolis*, and *Tarentum*.—BASILICATA occupies the W. borders of *Apulia* and the greater part of *Lucania*, the exceptions being those outlying portions which are comprised in the provinces of *Principato Ultra* and *Calabria Citra*. The principal objects of interest comprised in this province were *Venusia*, the birthplace of Horace, and the extinct volcano of *Mons Vultur*. Within the *Lucanian* frontier, in the province of *Basilicata*, were *Ferentum*, *Acherontia*, *Bantia*, *Potentia*, *Metapontum*, *Heraclaea*, and *Siris*.—CALABRIA CITRA occupies the S. portion of *Lucania* and part

of *Bruttium*, which extended from the Lucanian border to the extreme point of Italy. The *Bruttii* were regarded as one of the most uncivilized races of Italy. Sybaris held them in subjection, but on the destruction of that city they asserted their independence. Ennius tells us that they spoke the Oscan language, but became familiar with the Greek from their continued intercourse with the Greek cities on the coast. The country is now divided into Calabria Citra, Calabria Ultra II., and Calabria Ultra I. Calabria Citra includes that portion of ancient *Lucania* which lies S. of the modern frontier of Basilicata. Within this territory were *Lagaria*, *Sybaris*, and *Thurii*. Further inland is *Consentia*, the Bruttian metropolis, the modern *Cosenza*. The central and S. districts of this province consist of a vast tract of mountain pasturage and forest, which still bears the name of *Sila*—a tract from which several of the maritime nations of antiquity derived the masts and timber for their fleets.—*CALABRIA ULTRA II.* commences on the Ionian Sea, N. of the *Promontorium Crimissa*, now the *Punta dell' Alice*, and traverses the range of La Sila in a S.W. direction, to the Savuto on the shores of the Mediterranean. The principal objects of classical interest on the Ionian are *Petilia*, now *Strongoli*; *Croton*, the principal seat of the Pythagorean philosophy; the *Lacinium Promontorium*, on which stood the Temple of *Juno Lacinia*; *Scyllaceum*, now *Squillace*, gave the name of the *Sinus Scyllaceus* to the modern Gulf of Squillace. On the Mediterranean the principal objects of interest are *Terina*, founded by Crotona and destroyed by Hannibal, and *Hippontium*, with its Temple and Grove of Proserpine.—*CALABRIA ULTRA I.* is the most southern province of the kingdom. The principal objects of classical interest on the Mediterranean coast are *Metaurum*, now *Gioja*; *Mamertium*, the modern *Oppido*; the *Crataeis*, now the *Solano*; the classical rock of *Scylla*, which preserves its name; *Rhegium*; the promontory of *Leucopetra*; now *Capo dell' Armi*; and the river *Caecinus*, now the *Amendolea*, which divided the Rhegian from the Locrian territory. On the E. coast, *Caulon*; the river *Sagra*, which witnessed the overthrow of the Crotoniats by the Locrians; *Locri Epizephyrii*, one of the most ancient cities of Magna Græcia; the *Zephyrium Promontorium*, now *Capo di Bruzzano*; and *Herculis Promontorium*, now *Capo Spartivento*.

3. GOVERNMENT.

The government is an hereditary absolute monarchy. The administration consists of a Council of state, having some resemblance to our privy council; a Council of ministers; and two *Consulte*, or minor Councils, one for the Continental Kingdom, the other for Sicily. The Council of state, *Consiglio di Stato*, is composed of an unlimited number of members, who are appointed directly by the king. The meetings of the council are nominally presided over by the king or the heir apparent; and in their absence the duty is performed by a minister secretary of state, who happens to be also a councillor, and who has received the king's commission to act as president. This Council

has merely consultative functions, its chief duty being to give an opinion on all projects of law, decrees, and acts of the supreme government. The *Consiglio de' Ministri*, or Council of ministers, is composed of the ministers secretaries of state, and is presided over by the president of the council, who is always a member of the Council of state. There are 8 ministers, each called a "*real Segreteria di Stato*:" 1. The president of the council; 2. The minister of foreign affairs; 3. Grace and justice; 4. Ecclesiastical affairs; 5. Interior and police; 6. Finance; 7. War and marine; 8. Public works. As in the Council of state, the decisions of the Council of ministers are subject to the veto of the king, and have no force until they have received his sanction. The two *Consulte di Stato* have simply consultative powers. The consulta for the Continental Kingdom is composed of 16 members; the consulta for Sicily is composed of 8, each having its respective president. Their duty is to examine and give their opinion (*parere*), either separately or collectively, on such matters as may be referred to them by the king. In all affairs affecting the united kingdoms, the two consulte assemble together. They are then called the *Consulta Generale del Regno*, and are presided over by one of the two presidents.

The provinces have a distinct system of administration. I. For administrative purposes they are arranged in three classes. Each province is governed by an *Intendente* appointed directly by the king. He has very extensive powers, being invested with the entire administration of his province, civil, military, and financial. He is assisted by a secretary-general, and has his own council, called the *Consiglio d' Intendenza*. Each province has also a county council, called *Consiglio Provinciale*, composed of members nominated from the landed proprietors of the provinces by the comunal councils hereafter to be described, and chosen by the king from the lists submitted to him. This provincial council assembles once a-year, for a space not exceeding 20 days, to examine the accounts of the province, to appoint deputies for the administration of the provincial funds, and to recommend local improvements. II. The provinces are divided into districts or *distretti*. Each distretto is governed by a *Sottintendente*, who resides at its chief town. He is appointed by the king, on the recommendation of the minister of the interior, and is under the immediate orders of the Intendente, his duty being to promulgate and carry into execution the "ordinances" and "instructions" of the latter in the district under his charge, and to receive and report on the presentments and petitions submitted to him by the comuni. In every distretto there is a *Consiglio Distrettuale*, composed of a president and 10 members; the president is nominated by the minister of the interior, and appointed by the king; the members are chosen by the king from a list of the local proprietors drawn up by the comunal councils. This district council meets once a-year, for a space not exceeding 15 days, for the purpose of examining and reporting to the provincial council on all matters of local interest. III. The districts comprehend a certain number of *comuni*, which are arranged in three classes: 1. those which have a population of 6000 souls or upwards, an ordinary revenue of 5000 ducats per annum, or are the residence of the intendenza, or the seat of the law courts of the province; 2. those which have a popu-

lation of 3000 to 6000 souls; 3. those which have a population of less than 4000. Each *comune* is governed by a *Sindaco*, assisted by two *Eletti*, and a comunal council called *Decurionato*. It is one of the most ancient institutions of the kingdom, and it contains the germ of those municipal liberties which have survived all the changes which the kingdom has witnessed since the Roman times. The *Sindaco* has the management of all the minor affairs of the *comune*, and the control of the public establishments; he superintends the registration of births, marriages, and deaths; and is responsible for the commissariat of the troops quartered in the *comune*, in the absence of the military commissary. He is also the president of the comunal council; and when there is no justice of the peace he has jurisdiction in minor causes, civil as well as criminal. The *Eletti* act as his deputies, and as commissioners of police. The *Decurionato* is composed of not more than 30 members in the *comuni* of the first class, where 3 are appointed for every thousand inhabitants; in the smaller *comuni* it is composed of 8 or 10 members, according to the population. The inhabitants at large, including artisans, landholders, and farmers, are eligible to be members of this council, provided they possess, in the *comuni* of the first class, a taxable income of 24 ducats per annum, or the practice of one of the liberal professions for 5 years consecutively; in those of the second and third class, a taxable income of 18 and 12 ducats respectively; the exercise of some profession or trade, or the occupation of a farm of a certain size. The names of the members are selected by ballot; and, from the lists drawn up, the king nominates the members in the *comuni* of the first and second class, and the Intendente nominates them in the third class. One-fourth of the members go out annually. At least one-third must be able to read and write, and they cannot deliberate unless two-thirds be present. The *Sindaco*, and in his absence one of the *Eletti*, presides over their meetings, which are held once a month. The duty of this comunal council is to fix the local rates, elect the *Sindaco* and other municipal officers, administer the local revenues subject to the Intendente of the province, and submit to the king the names of the notables and proprietors whom they may consider eligible to be appointed members of the provincial and district councils.

4. JUSTICE.

The code of law now in force is that established by Ferdinand I. in 1819, on the basis of the French civil and commercial codes. The attributes of the different courts are defined partly by the organic laws of 1817, and partly by decrees issued in subsequent years. The system bears a great resemblance to that of France.

1. In the provinces each *comune*, and in Naples each quarter of the city, has a magistrate called the *Conciliatore*, who acts as umpire to prevent people from going to law for trifling causes, and decides all actions for sums below 6 ducats, without appeal. He is selected by the *Decurionato* from among the citizens, including ecclesiastics, and

is appointed by the king for 3 years, but is eligible for re-election. 2. Each *distretto* has a judge called *Giudice d' Istruzione*, assisted by a chancellor, both nominated by the king. His duty is to collect evidence against criminals, to investigate all charges of misdemeanour, and to prosecute in the local courts. In Naples these duties are performed by the commissioners of police. 3. The *distretti* are subdivided into *circondari*, of which there are 525 in the continental portion of the kingdom. Each *circondario* has a judge called the *Giudice di Circondario*, appointed by the king, who decides without appeal all civil actions to the amount of 20 ducats, and with appeal to the amount of 300 ducats. He also decides on all infractions of the revenue laws, all minor matters of correctional police, examines and reports upon the evidence on which prisoners are committed for trial for the graver crimes, and has the general control of the police in his *circondario*. 4. Each province has a civil and a criminal court. The civil court, *Tribunale Civile*, has a president and 3 judges, a royal procurator, and a register called chancellor. In the provinces of Naples and Terra di Lavoro the court is subdivided into several chambers (*camere*), and consists of a larger number of judges. This civil tribunal takes cognizance in the first instance of all civil actions exceeding 300 ducats; and it is also a court of appeal from the judges of the *circondario* in all civil actions for sums exceeding 20 ducats, and in all mercantile actions where there is no commercial tribunal in the province. From this civil tribunal there is an appeal to the grand civil court. 5. The criminal court, *Gran Corte Criminale*, is composed of a president, 6 judges, a procurator-general, and a chancellor, in each province, except in those of Naples and the Terra di Lavoro, where the judges are more numerous. It is a court of first instance in all graver criminal cases, except for military offences. It is also a court of appeal from the judgments of the *Giudice di Circondario* in matters of correctional police. From their decision there is an appeal to the supreme court of justice. 6. There are 3 commercial courts, *Tribunali di Commercio*, at Naples, Foggia, and Monteleone. Each of them has a president and 4 judges, chosen from the class of merchants. 7. There are 4 grand civil courts, *Gran Corti Civili*, for the whole kingdom, which hold their sittings at Naples, Aquila, Trani, and Catanzaro. They are the courts of appeal from the civil and commercial courts. They have each a president, 6 judges, a procurator-general, and a chancellor, except the court of Naples, which is divided into 3 chambers. The jurisdiction of the Naples court embraces the Provincia di Napoli, Terra di Lavoro, Principato Citra and Ultra, Molise, Capitanata, and Basilicata; that at Aquila over the three Abruzzi; that of Trani over Bari and Terra d'Otranto; and that of Catanzaro over the three Calabrias. 8. The supreme court of justice, *Corte Suprema di Giustizia*, formerly called the Court of Cassation, is the highest court in the kingdom. It was established in 1809, for the express purpose of revising all errors of law committed by the judges of the inferior courts, and its functions and power were defined by the organic law of 1817. It consists of a president, 2 vice-presidents, 16 judges, and a royal procurator-general, and is divided into 2 chambers, one for civil, the other for criminal

causes. 9. The special courts, *Gran Corti Speciali*, are composed of 8 judges of the criminal courts, who are appointed by commission, and invested with special powers. There is no appeal from their decisions.

5. REVENUE.

The average revenue of the kingdom of the Two Sicilies is about 4,500,000*l.*, of which Sicily contributes about one-ninth. In 1831 the revenue was 4,441,667*l.*, and the expenditure 4,976,090*l.* In 1846 and 1847 the revenue was 4,657,171*l.*, and the expenditure 4,604,868*l.*, leaving a surplus in each year of 52,303*l.* But the abolition, in 1847, of one-third of the duty on salt, and of the remaining duty on corn-mills, converted this surplus into a deficit of 270,990*l.*, which was increased, by a falling off in the indirect taxes and other sources of income, to 321,031*l.* The suspension of the contribution from Sicily in 1848 caused a further deficiency of 533,333*l.*, making a total deficiency of 1,125,354*l.* The ascertained deficiency in 1849, as reduced by the appropriation of the sinking fund, was 858,688*l.* The various items of revenue, as stated in the ministerial programme for 1847, the last we have been able to consult, are as follows:—Land-tax, 1,273,540*l.*; taxes farmed, 1,875,970*l.* (viz., customs, 733,333*l.*; civic dues, being an excise on articles of consumption, 366,665*l.*; tobacco, 177,333*l.*; salt, 543,440*l.*; ice or snow, 13,023*l.*; gunpowder, 31,010*l.*; playing-cards, 2833*l.*; compensation from farmers, 8333*l.*); corn-mills (since abolished), 104,325*l.*; lottery, 222,816*l.*; stamps and registers, 213,135*l.*; percentage on the salaries of civil and military officers, 161,165*l.*; public domains, 101,295*l.*; post-office, 46,666*l.*; railroads, 31,666*l.*; miscellaneous, 30,390*l.*; communal tax, 28,925*l.*; game-licences, woods and forests, 16,636*l.*; discount bank, 10,000*l.*; mint and coinage, 8185*l.*; royal printing office, 3910*l.*; contribution of Sicily, 528,548*l.* Total, 4,657,171*l.* We have no means of contrasting this estimate with the expenditure of the same year; but the following items, published by the government for a former year, will give a general idea of the distribution of the expenditure among the different branches of administration:—Finance department, including the interest of the treasury debt, 2,545,070*l.*; the army, 1,254,090*l.*; the navy, 264,690*l.*; interior, 340,000*l.*; civil list, 337,220*l.*, not including Crown lands; justice, 125,160*l.*; foreign affairs, 59,160*l.*; police, 42,500*l.*; ecclesiastical department and education, 7800*l.*

The funded debt, previous to 1820, was 4,733,333*l.*; in 1821 this was augmented by two new loans, amounting to 1,590,750*l.* In 1826 the debt had increased to 17,302,833*l.*; in 1847 it was 13,868,189*l.* In 1854 it was nearly 17,000,000*l.*

6. ARMY AND NAVY.

The continental provinces are arranged in six military districts, exclusive of the capital, each being under the command of a general of division. The troops are raised by conscription, extending from the age of 18 to that of 25. There are few exemptions, but the power of obtaining a substitute is guaranteed at the fixed sum of 240 ducats.

Every soldier in the line can claim his discharge at the expiration of 5 years' service, but he is liable to be called out again in case of emergency. In the cavalry, artillery, and gendarmerie, the period of service is 8 years, but the discharge is then final and complete. The present military establishment (May, 1857) numbers 2730 officers, 93,030 soldiers, and 10,780 horses, including about 12,000 Swiss, and the Royal Guard composed of 9000 officers and men, of which 1300 are cavalry; the Gendarmeria also included in the above total amounts to 4675, of whom 600 are mounted.

The navy has been reorganised within the last few years. It consists of 2 ships of the line of 80 guns; 5 frigates from 60 guns to 44; 2 corvettes of 22 guns; 5 brigs; 2 sloops of 14 guns. The steam squadron consists of 10 frigates of 300 horse-power each, 2 of 400, 4 of 200, 1 of 150, and 14 others of inferior force. The number of seamen exceeds 4000, the marines and marine artillery (*Truppe di Marina*) between 6000 and 7000.

7. ECCLESIASTICAL ESTABLISHMENT.

The ecclesiastical jurisdiction was defined by the Concordat of 1818 with Pius VII. The Roman Catholic religion is therein declared to be the exclusive religion of the country. The church establishment of the continental provinces, as then settled by the union of several of the smaller sees, consists of 19 archbishoprics, 64 bishoprics, 3 abbasies, 72 clerical seminaries, and 3746 parishes. The *Archbishoprics* are those of Naples, Acerenza and Matera, Amalfi, Bari, Brindisi, Capua, Chieti, Conza, Cosenza, Lanciano, Manfredonia, Otranto, Reggio, Rossano, Salerno, Santa Severina, Sorrento, Taranto, Trani. The *Bishoprics* are S. Agata de' Goti and Acerra; Andria; S. Angelo de' Lombardi and Bisaccia; Anglona and Tursi; Aquila; Ariano; Ascoli and Cerignola; Avellino; Aversa; Bisignano and San Marco; Bitonto and Ruvo; Bojano; Bova; Bovino; Calvi and Teano; Capaccio; Cariati; Caserta; Cassano; Castellammare; Castellaneta; Catanzaro; Cava and Sarno; Cerreto Teleso and Alife; Conversano; Cotrone; Gaeta; Gallipoli and Nardò; Gerace; Gravina and Montepeloso; Ischia; Isernia; Lacedonia; Larino; Lecce; Lucera; Marsi; Melfi and Rapolla; Mileto; Molfetta Giovenazzo and Terlizzi; Monopoli; Muro; Nicastro; Nola; Nusco; Oppido; Oria; Penne and Atri; Policastro; Potenza and Marsico; Pozzuoli; Sansevero; Sessa; Solmona and Valva; Sora Aquino and Pontecorvo; Squillace; Teramo; Termoli; Tricarico; Trivento; Troja; Tropea and Nicotera; Ugento; Venosa. The *Abbasies* are Monte Casino, SS. Trinità della Cava, and Montevergine. Each diocese has its own independent administration, consisting of the bishop as president, and two canons, who are elected every three years by the chapter of the diocese. The archbishop of Naples is always a cardinal. When the monastic orders were partially suppressed in 1807, the number of ecclesiastics amounted to 98,000. The orders were restored in 1814, but they have not yet recovered their former numbers. In 1840 they were already 53,033 (page xii). There are about 2000 Jews in the kingdom, but they are not allowed to acquire a domicile, or hold property.

the farmers and breeders in the neighbouring mountains voluntarily bring down their flocks to a great extent. The administration of the pasturage is now confided entirely to the Intendente of the province. The tolls and rents paid to the crown and other owners of the pasturage are still considerable, and are said to amount on an average to more than 80,000*l.* per annum.

Such is briefly the history of the Tavoliere, to which we shall only add a few details relating to the constitution of the flocks. The *mandra*, or the general flock, is under the care of a *massaro*, or chief shepherd, a *sottomassaro*, or under-shepherd, and a *capo-buttaro*, or head dairyman. The flock is subdivided into several *morre*, each *morra* under the care of a shepherd, a dairyman, and an upper-dairyman, who has charge of the cheese. To each *morra* two dogs and a mule are attached, the latter for carrying the utensils for making cheese, and the baggage of the shepherd. The chief shepherd, the head dairyman, and the upper dairyman receive, in wages, 24 ducats (3*l.* 18*s.*) per annum, with food, consisting of bread, oil, milk, goats' cheese, and salt, and a dress of sheepskins, a coarse shirt, breeches of the coarsest cloth, and sandals. The under-shepherd receives 18 ducats (3*l.*) per annum; and the under-dairyman receives 8 ducats (1*l.* 6*s.* 8*d.*) for the first year, which is increased at the rate of a ducat a year, until he is 16 years of age, when he becomes an under-shepherd. When the flocks are in the pastures, all these people live and sleep on the ground under a tent of skins, the wives in their absence attending to the crops in the mountains, or supporting themselves by spinning.

The number of live stock in the kingdom, according to a report published, is stated to be as follows:—sheep, 4,000,000; goats, 600,000; mules and asses, 600,000; oxen and cows, 300,000; horses, 60,000; buffaloes, 40,000. The *sheep* most in request are the white fine-woolled breed, known by the local name of *pecore gentili*. They are shorn twice a year, once entirely in the spring, and only half in the summer. The wool is mostly sold and exported; a small quantity, however, is now manufactured into cloth at Arpino and other places of the kingdom. From the milk of the sheep a cheese is made which constitutes the food of a large proportion of the people, and is a more immediate source of profit to the farmer than the wool. The result of this is, that the breed of sheep which produced the delicate white wool of antiquity has long since disappeared, and more attention is paid to the milk and cheese than to the wool. The *horses*, which had formerly great celebrity in Italy, have degenerated in the last century, when a heavy tax, laid upon their exportation, induced the other states, which drew their stocks from Naples, to turn their attention to breeding. Still some of the horses of Capitanata and Calabria are fine animals, and are remarkable for that compact form which justifies the boast of the Neapolitans that the Balbi horses in the Museum are the type of the existing race. *Mules* are abundant in the Abruzzi, the Terra d'Otranto, and other provinces on the Adriatic. *Horned cattle* have hitherto been less attended to than they deserve, except on the farms of the richer nobles. Cows' milk is seldom made into butter, except for the supply of the capital, olive-oil being used in its stead in all parts of the kingdom: the milk is used in making cheese. The oxen are used in ploughing and for

draught. *Buffaloes* are also used for draught in the Terra di Lavoro and part of Apulia, and their milk is made into cheese. The swine are generally black, and in the warmer regions devoid of bristles, as in and about the capital. Many districts are still as famous for *bees* as they were in classical times.

The *crops* throughout the kingdom present us with nearly every description of tree and plant known in the temperate and torrid zones. The *corn* produced in the continental provinces is estimated, on a full year's average, at 42,000,000 *tomola*, which, calculated at 5 *tomola* to the quarter, gives 8,400,000 English quarters. The *Vine* is of universal cultivation. When a vineyard is to be planted, the ground is usually prepared for two years previously; a light calcareous or argillaceous soil is, if possible, selected; and when the nature of the ground permits, a gentle elevation is preferred to a level surface. The mode of propagation is either by layers or by cuttings. In the third year the plants begin to bear fruit. The vintage commences at the end of September. The grapes are collected in a vat sunk beneath the floor, in which they are generally allowed to remain for a few days before they are trodden out. The liquor is drawn off into casks, but so little skill is exercised in the treatment of the wine, that a large quantity of the whole produce is fit only to be converted into brandy, in which form it is exported to foreign countries. The *Olive* flourishes best in dry and stony districts, and in plains or slopes open to the S. On the hills the produce is less, but the quality of the oil is superior. There are numberless varieties. That of Venafrò, known by the local name of the *Servizi*, is said to be one of the best, and is supposed to be the *Lacinia* of Pliny. There are three modes of propagation, by slips, by shoots, and by grafting runners or slips on the wild olive. Propagation by slips is performed in winter, and in 10 years the slip becomes a profitable tree. Shoots require many years before they become productive. Grafting by slips is performed in March and April, and is the most expeditious mode of propagation, the fruit being produced in 5 years. The flowering takes place in June, and the fruit begins to ripen in October, when it is fit for being preserved for the table. If required for making oil, it is allowed to remain on the tree, where it soon turns black, and reaches maturity in December. The oil-mills of the present day differ very little from those which have been discovered in the ruins at Pompeii and Stabie. The average annual exportation from the continental provinces is about 31,800 tuns, the value of which, at 23*l.* the tun, would be 731,400*l.* The exports from Sicily are said to be 4200 tuns. The oil of Vico, Sorrento, Massa, and of some other places near Naples, is in high repute. The oil of Terra d'Otranto, however, is by far the most important in a commercial point of view. That province and the Terra di Bari are the chief seats of the cultivation, about two-thirds of each being covered with olive-grounds. The *Mulberry-tree*, under the Aragonese dynasty, was an object of general cultivation; but the heavy duty imposed on silk in the last cent. (3 carlini per lb.) discouraged the farmers from planting them, and it has only been in recent years that the cultivation has been resumed. The raw silk of the provinces of Napoli, Terra di Lavoro, the two Principati, and Calabria, is excellent, and finds a ready market

abroad. The *Pig* is extensively cultivated in the eastern provinces. The *Almond* is a very profitable tree, but it is liable to be injured by sudden changes of temperature whilst in flower. The *Carouba* grows better near the sea-shore, and is a striking object with its grotesque fruit-pods, which form an important article as the food of horses. The *hazel-nut* is extensively cultivated in the neighbourhood of Avellino. The *Orange* and the *Lemon* are propagated by layers. A twig is struck in a pot in the autumn, and is separated from the tree in May, when it is transplanted: it requires 6 or 8 years before it becomes productive. The *Date-palm* produces fruit, but cannot be said to ripen in any part of the kingdom. The *Tobacco-plant* is cultivated in the Terra d'Otranto, on the table-land behind the Capo di Leuca, where it is considered the best in Italy. The *Cotton-plant* is cultivated in the provinces of Naples, Terra di Lavoro, Bari, Otranto, Basilicata, and Calabria. It is said to thrive best in the Terra d'Otranto and the Maremma of Basilicata, where the soil is light and swampy. The plant begins to blossom in July, and towards the beginning of October the capsules begin to burst. *Rice* is grown in the marshy districts beyond Salerno and in the Adriatic provinces, but its cultivation is highly injurious to the health of the localities. The *Liquorice-root* is grown to a great extent in the Calabrias, from whence the greater part of the extract called liquorice-juce is brought for the French and English markets. *Saffron* grows wild in the pasture-grounds about Aquila, Taranto, and Cosenza. *Manna* is produced in abundance in the three Calabrias. The climate of the Terra di Bari and of Calabria is the best suited for the production of *Raisins* and *Currants*. The small island of Dino in the Gulf of Policastro, and the still smaller Isola Cirella, a few m. further S., are particularly celebrated for the latter.

10. COMMERCE AND MANUFACTURES.

Naples has little foreign trade in proportion to its extent and population. The average value of the exports from the continental provinces appears to be about 1,750,000*l.*, of which France receives about 585,000*l.*; Austria 435,000*l.*; Sardinia, 210,000*l.*; Great Britain, 185,000*l.*; the Papal States, 103,000*l.*; Tuscany, 90,000*l.*; Sicily, 35,000*l.*; the United States, 2600*l.* The average imports are valued at 2,400,000*l.*, of which Great Britain furnishes, in round numbers, 950,000*l.*; France, 710,000*l.*; Austria, 235,000*l.*; Sardinia, 147,000*l.*; Sicily, 109,000*l.*; Tuscany, 68,000*l.*; the Papal States, 43,000*l.*; the United States, 10,000*l.* The principal British imports, in the order of amount, are cotton manufactures, cotton twist, iron, coals, woollens, worsteds, sugar, cod-fish, pilchards, tin, and hardware. The principal exports to Great Britain are olive-oil, silk, liquorice, brandy.

Manufacturing industry has made considerable progress within the last 30 years. Naples has manufactories of gloves, soap, perfumery, silks, artificial flowers, corals, earthenware, hats, and carriages. Torre dell' Annunziata and Gragnano are celebrated for their fabrication of macaroni. In the *Terra di Lavoro*, S. Maria di Capua has a considerable trade in leather; Piedimonte has cotton and copper mills,

and manufactories of paper, cloths, serges, and skins; Arpino maintains its ancient reputation for woollen cloths made of Apulian wool; and Sora produces both cloth and paper. In *Principato Citra* there are several cotton-mills near Salerno, set in motion by the waters of the Irno; Sarno has a factory of beet-root sugar; Cava has manufactories of linen, cotton, ropes, and cordage; Vietri has a small manufactory of bottles and paper; and Amalfi has paper and macaroni mills, the produce of which is exported largely to the Levant and South America. In *Principato Ultra*, Avellino has a local celebrity for its manufacture of hats; and Atripalda has iron-foundries, fulling and paper mills. In the *Basilicata*, Matera and some of the other inland towns prepare liquorice-juice. In *Molise*, Campobasso, Agnone, Frosolone, and Lucito are the principal seats of the manufacture of a coarse hardware. Agnone has copper-works; Colletorto maintains a profitable trade in hats, skins, wax ornaments and candles; and Isernia has several manufactories of woollen, paper, and earthenware. *Abruzzo Citra* is known for its production of rice and saffron. In *Abruzzo Ultra II.*, several towns maintain a small local trade in skins, hats, and paper. The *Terra di Bari* supplies a great part of the kingdom with salt and nitre. In the *Terra d' Otranto*, Brindisi supplies the E. coast with macaroni; Gallipoli has several mills for carding and manufacturing the cotton of the province; and Taranto is known for the gloves and stockings knit from the *lana pesce*, the silken tuft by which the *pinna marina*, a bivalve shell, attaches itself to the rocks. *Calabria Citra* is the principal seat of the manna trade, and has several manufactories of liquorice-juice. *Calabria Ultra II.* shares in the trade of manna, and has a considerable traffic in saffron; and Catanzaro has a manufactory of silk. In *Calabria Ultra I.*, Reggio has some reputation for its dried fruits, essential oils of citron, lemon, and orange flower, and its silk manufactories.

11. FISHERIES.

The sea fisheries, which give employment to a large number of seamen, are those of the tunny, the sword-fish, and the anchovy. The *tunny* enters the Mediterranean between June and August. It measures from 6 to 8 feet in length, and frequently weighs as much as 4 or 5 cwt. It is caught in large nets, anchored about a mile from the shore in situations which the shoals of fish are known to frequent. When the fish are expected, men are stationed on the heights to give the signal of their approach, as they are seen from a great distance. The mode of capture is the same as that practised in other parts of the Mediterranean. The *sword-fish*, or *pesce-spada*, always accompanies the tunny in its migrations. It is occasionally caught in the chambered nets, but is more generally harpooned during the passage of the shoals. Its length, including the sword, varies from 8 to 12 feet: its weight sometimes exceeds 2 cwt. The harpooning requires considerable dexterity, as the fish is so powerful that it often runs out the whole coil of rope before it becomes sufficiently exhausted to allow the fishermen to seize it. The flesh is more delicate than that of the tunny. The *anchovy* is taken in nets in the spring, and in shallow but clear water. It is cured and packed upon the spot, and is exported in

large quantities. The grey mullet and sea bass (*Spigola*) abound on all parts of the coast, chiefly at the mouths of rivers.

12. ANCIENT ARCHITECTURE AND ART.

In the *Handbook for Central Italy* we have referred to the styles of architecture of ancient Italy, anterior to the Roman period. These remarks apply equally to Southern Italy. In the Northern provinces of the kingdom we find not only examples of polygonal constructions, but some of the most remarkable remains of what has been called the Pelasgic period now existing in Europe. There are very interesting examples of it in the oldest parts of Cora; in the Cicolano district; in the acropolis of Atina; and in that of Sora. The *Pelasgic* remains of perhaps a less remote period are also very numerous; at Cora, and Norba, and Fregella, Ferentino, and Segni, the walls are still either perfect or traceable throughout their entire circuit. All these remains, however, are surpassed by the acropolis of Alatri, the best specimen of this ancient mode of construction which exists in Central Italy. Arpino, in addition to walls of great extent, has a triangular gateway of massive polygonal blocks differing from every other known specimen of entrances to ancient fortresses. Of *Greek* architecture Naples possesses the most splendid monuments in the world in the temples of Paestum, constructed in the most massive style of the older Doric, and of which one at least is coeval with the earliest Grecian colonization of the shores of Italy. Of *Roman* architecture there are remains in every part of the kingdom; but those which give Naples an interest beyond any other city in Europe are to be found at Pompeii and Herculaneum, for there only are we admitted to the domestic mode of living of the ancient Romans, and enabled to study their habits and their public institutions. At Benevento we see the magnificent arch raised to Trajan; and at S. Maria di Capua the amphitheatre, more ancient and more complete as far as regards its substructions than the Coliseum itself. In *Painting*, Naples is especially rich in specimens of Roman art, obtained from Pompeii and Herculaneum. Many of these bear evidence of having been the work of Greek artists. Of *Mosaics*, Naples has also some fine examples. Though intended merely as pavements, and in most cases coarsely executed, they have the same general character as the paintings, and were evidently the work of Greek artists. One of the finest yet recovered from Pompeii bears the name of Dioscorides of Samos in Greek characters, and the Battle of Issus, one of the grandest known works in this branch of art, was probably the production of Greek hands. The *Sculpture* in the Museo Borbonico is of mixed origin, but of a highly interesting character. The collection contains some noble examples of the purest Greek art, and a large number of specimens of the Roman period. The *Sepulchral Vases* also bear the clearest evidence of Greek origin. All the most beautiful specimens have been obtained from the sites of the early Greek colonies in Magna Græcia; whilst many of them bear in Greek characters the names of the artists and of the personages represented upon them. The collection of *Bronzes* found at Herculaneum and Pompeii surpasses, for its works of art and historical interest, all others of this branch of sculpture that exist.

13. MEDIÆVAL AND MODERN ARCHITECTURE.

The early connection of Naples with the Eastern empire prepared the way for the introduction of a style of architecture which was a combination of Roman and Byzantine. With the exception, however, of the Priory of S. Nicola at Bari, there are now few unmixed specimens of that style in the kingdom; for the Normans engrafted upon it the Gothic style, producing that singular mixture which is now known as Gothic-Saracenic. To the Norman period belongs the Abbey of the Holy Trinity at Venosa. After the accession of the House of Anjou to the throne, Gothic architecture was exclusively patronised by the sovereigns of that dynasty, and most of the ecclesiastical edifices of the capital are or were originally in that style. Of *Castellated architecture* Naples has more examples than perhaps any nation in S. Europe. Our space will only allow us to mention the baronial fortress of Melfi; Lucera and Castel del Monte, built by Frederick II.; Avezzano, the stronghold of the Barberinis; Popoli, of the Cantelmis; Isola and Sora, of the Piccolomini and Buoncompagnis; and Castel di Sangro, of the Counts of the Marsi. The church architecture of Naples presents scarcely an unaltered specimen of the religious edifices of the 14th, 15th, and 16th centuries. Many of the earlier churches, which in their original state must have been magnificent examples of Angevine Gothic, have been barbarously spoiled by modern alterations, and by an excessive passion for tasteless ornament introduced by the Spaniards. Some of the old palaces also, which were erected in the pointed style, have lost nearly all their distinctive features, and are now interesting chiefly as marking the passage of the Gothic into the style of the Revival. The Venetian *Maestro Bruno*, the builder of the campanile of St. Mark in the beginning of the twelfth century, is the earliest architect of whom we have any record at Naples. He was employed by the Norman king, William I., to design the Castel dell' Ovo and the Castel Capuano.

14. SCULPTURE.

The Neapolitan sculptors derived their earliest instruction from Byzantium. The few bronze doors of the churches still preserved were the work of Byzantine artists. The doors at Amalfi date from the year 1000; those of Monte Casino, cast at Constantinople on the model of those of Amalfi, from 1066; those of Atrani from 1087; those of Salerno from 1099; those of Benevento, also made at Constantinople, and remarkable for their elaborate reliefs, from 1150; and those of Ravello from 1179. The churches of Naples abound in sepulchral monuments of the 14th, 15th, and 16th centuries, which it would require a separate volume to describe in detail, or to do justice to their merits as illustrating the revival and progress of art.

15. PAINTING.

It has been frequently suggested by Italian writers on the Neapolitan school of painting, that the antiques and arabesques which have been discovered in the neighbourhood of the capital must have had an important influence in forming the style of the earlier masters. If this remark had been restricted to the artists of the 16th and 17th centuries,

who undoubtedly studied with diligence the frescoes and ornaments brought to light by the excavation of the Roman tombs at Puteoli and other places in the western district, its accuracy might be admitted; but the late period of these excavations, and the still later period of the discovery of the buried cities, appear to throw great doubt upon the theory as applied to the older masters. There is perhaps more reason for assuming that the mosaics which the Byzantine artists, from a very early period of the connection of Naples with the Eastern empire, introduced into the Lombard and early Gothic churches, were the source of that large infusion of Byzantine art which characterised the Neapolitan school in the first stages of its development. At a later period, on the accession of the house of Aragon, the patronage of Flemish painters by Alfonso I. brought the artists of Naples into intimate association with the masters of that school, and this association was subsequently strengthened in a more direct manner by the connection of the Netherlands with Spain, while Naples was governed by the Spanish Viceroys.

As it would be out of place, in a work of this kind, to enter into a detailed account of the Neapolitan school of painting, we shall, for the convenience of the traveller, confine ourselves to a chronological list of the most celebrated Neapolitan artists, in the three branches of painting, sculpture, and architecture; a more complete catalogue of artists in general, whose works are met with in Italy, will be found in the Introduction to the *Handbook of Central Italy*. For those, however, who desire more detailed information on the Neapolitan school of painting, we must refer them to Kugler's *Handbook of the Italian Schools*,* and to Miss Farquhar's useful little volume on Italian Painters.†

ARCHITECTS.

- | n. | l. | D. |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 1230. | MASUCCIO I., called by the local writers the <i>Michelangelo</i> of the 13th cent., is the first Neapolitan architect of the Revival. He is supposed to have been the pupil of a Byzantine artist; but it is more likely that he was formed in the school of <i>Fuccio</i> , who was summoned to Naples by the Emperor Frederick II. to complete the Castel Capuano. | 1306 |
| 1291. | MASUCCIO II. His pupils were:— | 1388 |
| | 1. <i>Giacomo de Sanctis</i> | 1435 |
| | 2. ANTONIO BAMBOCIO, also written BAMBACCIO (fl. 1420). | 1420 |
| | 3. ANDREA CICCIONE | 1455 |
| | <i>Pietro and Ippolito del Donzello</i> , better known as painters. | |
| | <i>Agnolo Aniello del Fiore</i> , a pupil of Ciccione. | |
| | <i>Antonio Fiorentino</i> of Cava, who built the first cupola in Naples 1570. | |
| | <i>Luigi Impo</i> (fl. 1532). | |

* *Handbook of Painting—the Italian Schools*: by Kugler. Edited by Sir Charles Eastlake, P.R.A. 2 vols. 8vo. 1855.

† *Biographical Catalogue of the principal Italian Painters*: by a Lady. 1 vol. 12mo. 1855.

- ^{n.}
1478. GIOVANNI MERLIANO DA NOLA, a pupil of *Aniello del Fiore*, cele- ^{n.} 1559
brated as a sculptor.
Ferdinando Manlio, his pupil.
Cola dell' Amatrice (fl. 1514-35), who was also a painter.
Battista Marchirolo, of Aquila (fl. 1573).
Dionisio di Bartolommeo (fl. 1592).
1675. *Ferdinando Sanfelice*.
1718. *Carlo Zoccoli* 1771
1700. LUIGI VANYITELLI, who erected the royal palace of Caserta. 1773
Domenico Fontana (fl. 1600), his son *Giulio Cesare* (fl. 1620),
Carlo Fontana (1634-1714), *Cosimo Fansaga* (1591-1673), and
Ferdinando Fuga (fl. 1740), although much employed at Naples,
where they erected many buildings, were not Neapolitans.

SCULPTORS.

1230. *Masuccio I.*, already noticed as an architect, seems to have been 1306
the restorer of sculpture in Naples. His works are in the Minu-
toli chapel (p. 91).
Pietro de' Stefani, a brother of *Tommaso*, the painter (fl. 13th cent.)
1291. *Masuccio II.* Some fine tombs in the churches of Sta. Chiara, S. 1388
Domenico, and S. Lorenzo (pp. 98, 100, 108), are attributed to
him. His pupils were:—
1. ANTONIO BAMBACCIO, an architect as well as a sculptor. His
finest works are—the Gothic doorway of S. Giovanni de'
Pappacoda, and the tomb of Aldemoresco in S. Lorenzo (pp.
107, 108).
2. ANDREA CICCIONE, whose masterpiece is the Tomb of Ladis- 1455
laus in the ch. of S. Giovanni in Carbonara (p. 106).
Agnolo Aniello del Fiore, *Ciccione's* pupil.
GIUSEPPE SANTACROCE 1537
1478. GIOVANNI MERLIANO, called also, from his birthplace, *Gio-* 1559
vanni da Nola, a pupil of *Aniello del Fiore*, and perhaps the
best Neapolitan sculptor. His works in Naples are numerous;
but his masterpiece is the Tomb of Don Pedro de Toledo, in
the ch. of S. Giacomo degli Spagnuoli (p. 105).
Salvatore dell' Aquila, surnamed *l'Ariscola* (fl. 15th cent.), whose
best works are at Aquila (p. 37).
Silvestro Salviati dell' Aquila (fl. 1506), whose masterpiece is in
the ch. of S. Bernardino, at Aquila (p. 37).
ANNIBALE CACCAVELLO, a pupil of Merliano (fl. 16th cent.).
Domenico d' Auria (fl. 1600).
Sanmartino (fl. 16th cent.).
Domenico Antonio Vaccaro (fl. 18th cent.).

PAINTERS.

1230. TOMMASO DE' STEFANI, a contemporary of *Cimabue*, and the founder 1310
of the Neapolitan school of painting. The illustrations of the
Passion in the Minutoli chapel, and the Madonna at the high
altar in Sta. Maria la Nuova (pp. 92, 110), are his best works
extant.
1260. *Filippo Tesauo*, his pupil. The Virgin and Child with several 1320
Saints, in the Museum, is the only painting attributed to him.

- ^{n.} *Maestro Simone, Tesauro's* pupil, and the friend and assistant of ^{n.} 1346
GiOTTO in the paintings the latter executed at Naples. A painting
in the chapel of St. Thomas Aquinas, in the ch. of S. Domenico
(p. 101), is said to be his first work; but his best paintings are in
the ch. of S. Lorenzo (p. 108). His pupils were:—
1320. 1. *Gennaro di Cola*, to whom the frescoes in the Chapel del Croce- 1370
fisso in the ch. of the Incoronata (p. 108) are attributed.
2. *Maestro Stefanone*, whose best work extant is a Magdalen on a 1390
gold ground in the Brancacci chapel in S. Domenico (p. 101).
1350. 3. *COLANTONIO* or *NICOLA ANTONIO DEL FIORE*, the same, according 1444
to De Dominici, as *Nicola di Tommaso del Fiore*. He appears
to have painted in oil as early as 1371. His masterpiece is the
S. Jerome in the Museum. His pupils were:—
1. *Angiolo Franco*, whose best frescoes are in the ch. of S. Do- 1445
menico (p. 102).
1382. 2. *ANTONIO SOLARIO*, called, *lo Zingaro*, a travelling tinker, 1455
who, having fallen in love with *Colantonio's* daughter, became
an artist to win her hand. The frescoes illustrating the life of S.
Benedict, in the cloisters of S. Severino (p. 117) are considered
his masterpiece. His most eminent pupils were:—
1. *Niccolo di Vito* (fl. 1460).
1430. 2. *Simone Papa the elder*, who imitated the style of Van Eyck. 1488
His masterpiece is the painting of S. Jerome and S. James invoking
the protection of the Archangel Michael for two Neapolitans
(p. 146).
1405. 3. *Pietro del Donzello* 1470
4. *Ippolito*, or *Polito del Donzello*, *Pietro's* brother. Their best
works are in S. Domenico and Sta. Maria la Nuova (pp. 102, 111).
5. *Silvestro Buono*, or *de' Buoni*, whose masterpiece is in the 1484
Basilica of Sta. Restituta (p. 92). His pupils were:—
1. *Bernardo Tesauro* (fl. 1460-1480), whose fresco of the Seven
Sacraments in the ch. of S. Giovanni dei Pappacoda (p. 107) has
nearly disappeared.
1475. 2. *Giovanni Antonio d'Amato*, called *Amato il Vecchio*, whose best 1555
painting is in the ch. of Sanseverino (p. 117). His pupils
were:—
1490. 1. *Giovan Vincenzo Corso*, who studied also under *Perino del* 1545
Vaga, and whose masterpiece is the Christ Bearing the Cross, in
the ch. of S. Domenico (p. 101).
1505. 2. *Pietro Negrone*, from Calabria, whose masterpiece is the Virgin 1565
and Child with St. John, in the Museum (p. 149).
1506. 3. *Simone Papa the younger*, whose best works are in the choir of 1567
the ch. of Monte Oliveto (p. 115).
1535. 4. *Giovanni Antonio d'Amato*, called *Amato il Giovane* 1598
1414. *ANTONELLO DA MESSINA*, who is said to have introduced the Van 1493-6
Eyck method of oil-painting into Italy.
- Cola dell' Amatrice* (fl. 1514-35), a native of Amatrice in the
Abruzzi (p. 35), who resided chiefly at Ascoli; two of his good
works may be seen in the Museum of the Lateran at Rome
(*Handbook of Rome*, p. 240).
1480. *ANDREA SABBATINI*, called from his birthplace *Andrea di* 1545
Salerno, a pupil of *Raphael*, and the founder of the Neapolitan
school in the 16th cent. He was inspired with the determination
of becoming a painter, by *Perugino's* large painting of the Assump-
tion in the cathedral (p. 91). He cannot be studied out of
Naples, where his works are numerous. His best pupils were:—

- B. 1. *Francesco Santafede* (fl. 1560). D.
2. *Cesare Turco*.
1509. 3. *Giovan Filippo Criscuolo*, whose best painting is in the ch. of 1584
Sta. Maria Donna Regina (p. 110).
1520. *Francesco Imparato*, Criscuolo's pupil, who studied afterwards 1570
under *Titian*, and whose best pictures are in the Gesù Nuovo and
in S. Pietro Martire (pp. 105, 116).
- Polidoro Caldara da Caravaggio* came to Naples in 1527, and took
up his residence in the house of his friend *Andrea di Salerno*.
He painted at Naples many works, which had some influence on
the Neapolitan school. His pupils were:—
1508. 1. *Giovan Bernardo Lama*, whose best painting is the Deposition 1579
from the Cross, in the Museum (p. 149).
2. *Marco Cardisco*, called *Marco Calabrese* (fl. 1542).
1560. 3. *Francesco Curia*, who was also a pupil of *Lionardo da Pistoia*. 1610
- FABRIZIO SANTAFEDE, a son of *Francesco*. He was so popular an 1634
artist that in 1647 the populace spared a house merely from its
having frescoes by him. His masterpiece is the Coronation of
the Virgin in Sta. Maria la Nuova (p. 110).
1568. *Giuseppe Cesari*, called the *Cavalier d'Arpino*, from his father's 1640
birthplace. He was the head of the school of the *Idealisti*. His
pupils were:—
Luigi Roderigo, of Messina, and his nephew *Giovan Bernardino*
Roderigo. They both fl. in the 17th cent.
1558. BELISARIO CORENZIO, a Greek by birth, who studied under *Tin-* 1643
toretto. He was the leader of a conspiracy formed with *Carac-*
ciolo and *Spagnoletto* to prevent foreign painters from working at
Naples. He died by falling from a scaffolding whilst painting
in the ch. of Sanseverino (p. 116).
1590. GIOVAN BATTISTA CARACCILOLO, a pupil of *Michelangelo da Cara-* 1641
vaggio, and afterwards an imitator of *Annibale Caracci*. The
picture of S. Carlo in the ch. of S. Agnello (p. 96) is one of his
best works.
1588. GIUSEPPE RIBERA, called LO SPAGNOLETTA, a native of Xativa, 1656
in Spain, or, according to De Dominici, of Gallipoli, in the pro-
vince of Terra d'Otranto, where his parents had settled. He
formed his style chiefly upon the works of *Michelangelo da Cara-*
vaggio, and became one of the most remarkable of the school
of the *Naturalisti*. The Deposition from the Cross in the ch. of
S. Martino (p. 113) is considered his masterpiece.
- Francesco Fracanzano*, a pupil of *Ribera*, who, having joined in an 1657
attempt of rebellion against the Spaniards, was executed by poison.
His masterpiece is the Death of St. Joseph, in the ch. of the Os-
pedale de' Pellegrini (p. 120).
- Pompeo dell' Aquila*, and *Marco Mazzaroppi* of S. Germano, were
also good painters of the 16th cent., whose best works are at
Aquila (p. 37), and at Monte Casino (p. 29).
1585. MASSIMO STANZIONI, *Caracciolo's* best pupil, called the *Guido* 1656
Reni of Naples from his attempt to imitate *Guido*, with whom he
was intimate whilst in Rome. His best works are in the Certosa
of S. Martino (p. 113). His pupils were:—
1. *Francesco*, called *Pacecco di Rosa* 1654
1613. 2. *Annella di Rosa*, his niece, who was murdered, through jealousy 1649
either of *Stanzioni* or of her superior powers as an artist, by her
husband.

2. 3. *Agostino Beltrano*, who fled for safety to France 1665
1622. 4. *Bernardo Cavallino* 1656
5. *Domenico Finoglia*, who painted in the Certosa of S. Martino (p. 114). 1656
1598. 6. *Andrea Vaccaro*, who at first imitated *Michelangelo da Caravaggio*, and in his later works *Guido*. 1670
1600. *Aniello Falcone*, a pupil either of *Spagnoletto* or of *Stanzioni*, or perhaps of both. He and his pupils, among whom was *Salvator Rosa*, formed themselves into a company called *Compagnia della Morte*, whose object was to murder the Spaniards. After *Masaniello's* death, *Falcone* fled for safety to Paris, whence he was allowed to return through *Colbert's* intercession. He painted battle-pieces chiefly. His pupils were :—
1615. 1. *SALVATOR ROSA*, who became afterwards a pupil of *Spagnoletto's*. His first master was his brother-in-law *Fracanzano*. 1673
1612. 2. *Domenico Gargiulo*, called *Mico Spadaro*. His masterpieces are the *Insurrection of Masaniello*, and the *Plague of 1656*, in the Museum (p. 148). 1679
1613. *MATTIA PRETI*, called *il Cavalier Calabrese*, a pupil of *Guercino*. He was born at Taverna in Calabria, and died at Malta, where he had been made a Knight of St. John. 1699
1623. *Francesco di Maria*, a pupil of *Domenichino* 1690
1636. *Giovan Battista Beinaschi*, of Turin, who settled at Naples, and belongs to the Neapolitan school. 1690
1632. *LUCA GIORDANO*, at first a pupil of *Spagnoletto*, but afterwards he worked with *Pietro da Cortona* in Rome. He imitated with ease the style of any artist, and had such a rapidity of execution that he earned the nickname of *Luca fa Presto*. His paintings are numerous in Naples. 1705
1662. *Paolo de Matteis*, from Cilento, *Giordano's* best pupil 1728
1657. *FRANCESCO SOLIMENA*, of Nocera, a pupil of *Francesco di Maria* and of *Giacomo del Po*, and the competitor of *L. Giordano*. His earlier works are the best; he became tame and mannered as he advanced in years. The *Conversion of S. Paul* and the *Fall of Simon Magus*, in the ch. of S. Paolo (p. 115), are his best paintings in Naples. His pupils were :— 1747
1674. 1. *Onefrio Avellino*, who had been previous[ly] a pupil of *Giordano*. 1741
2. *Francesco de Mura* (fl. 1743).
1676. 3. *Sebastiano Conca*, from Gaeta 1764
- They all preserved the faults and exaggerated the peculiarities of *Solimena*.
1684. *Bernardo Dominici*, a pupil of *Preti* and of the German *Beich*. He painted landscapes and *bambocciate*, but he is better known as the historian of the Neapolitan school of art.

16. BOOKS.

In the Introduction to the Handbooks for Northern and Central Italy will be found a list of works, many of which will be equally useful to the traveller in Southern Italy. We shall only add some other works which especially regard the kingdom of Naples.

Those who are willing to devote time to the study of Neapolitan history will find ample materials in the '*Raccolta di tutti i più rinomati scrittori dell' Istoria Generale del Regno*,' Naples, 1769–77, 25 vols. 4to. It contains *Capece-latro*, *Di Costanzo*, *Pontanus*, *Porzio*, *Collenuccio*, *Costo*, *Parrino*, *Gianuone*, and many other anonymous or secondary authors. Of *Giannone's 'Storia*

Civile del Regno di Napoli there are several other editions; the best is that published by Bettoni at Milan, 1831, 9 vols. 8vo.

The perusal of Colletta's *Storia del Reame di Napoli* from 1734, when the present Bourbon dynasty was established, to 1825, is indispensable to any one who wants to know something of modern Neapolitan history. The best edition is that of Florence by Le Monnier, 1848, 2 vols. 12mo.; but the work is strictly forbidden at Naples, and will be sure to be seized at the Custom-house. An account of the latest events from 1846 to 1853 will be found in Ranalli's *Istorie Italiane*, Florence, 1855, 4 vols. 12mo.

In the last century Bernardo di Dominici, himself a painter, wrote the *Vite de Pittori, Scultori, ed Architetti Napolitani*; a very indifferent compilation, but the only one on the subject. The original edition of Naples, 1742, 3 vols. 4to., is not easily found; but there was a reprint at Naples in 1840 in 4 vols. 8vo.

Giustiniani's *Dizionario Geografico*, Naples, 1797-1805, 10 vols. 8vo., and *Dizionario de Monti, Laghi, e Fiumi*, Naples, 1812, 3 vols. 8vo., with all their faults and omissions, are still the best geographical accounts of the kingdom. A new improved edition is in course of preparation.

The *Guida di Napoli*, 2 vols. 4to., published by the government at the time of the Scientific Congress held at Naples in 1845, contains much valuable information with regard to the city of Naples and its neighbourhood; but it is unfortunately full of the grossest blunders.

17. MAPS.

Although a trigonometrical survey of the continental dominions was undertaken many years ago, under the direction of the late General Visconti, very little progress has been made in it as regards the publication of its labours since his death, the latter being confined to maps of the capital and its vicinity: eight of these maps are very accurate, and alone can be purchased; those particularly of the environs of the city, of the Islands of Ischia and Capri, and of Vesuvius, are very beautifully executed. A large map in several sheets was published at the end of the last century by Antonio Rizzi Zannoni, and, for the provinces, it was long the only one that had any claim to accuracy; but it is very deficient, and the compilation of the French Dépôt de la Guerre, by Baeler d'Albe, is equally so; indeed, all the modern map-makers have copied Zannoni's in their works on Italy. The coasts have been laid down with more accuracy by Captain W. H. Smyth (now admiral), and until lately have constituted its only maritime surveys, if we except some additions to the chart of the Bay of Naples by the Ufficio Topografico; since 1856, M. Darondeau, an able hydrographical surveyor attached to the French Dépôt de la Marine, has continued his labours on the W. coast of Italy, as far as Cape Minerva, but no portion has been yet published. His survey of the Straits of Messina and of the Lipari Islands will soon be ready, and is anxiously looked for by navigators, in consequence of the errors he discovered in all previous charts of the latter interesting volcanic group. As to Sicily, see Handbook of that island.

A publication by the late Cav. Marzolla, of the topographical department, consisting of fifteen maps of the provinces of the kingdom, completed in 1853, will be the most useful map-guide of the continental possessions of the Two Sicilies. The details are chiefly derived from Zannoni's maps, but the author has been enabled to introduce several rectifications, and, what is most important for the traveller, the many roads made since Zannoni's time; the scale is $\frac{1}{250,000}$. Besides the topographical details, very useful data on the statistics, productions, &c., of each province, have been introduced on their respective sheets. A general road map by the same author has also been recently completed.

18. CHRONOLOGICAL TABLES.

THE NORMANS, A.D. 1042—1194.

I. COUNTS OF APULIA.

1042. William Bras-de-Fer, son of Tancred of Hauteville, proclaimed *Comes Apulia* by the Normans assembled at Matera.
1046. Drogo, } his brothers.
1050. Humphrey, }
1057. Robert Guiscard, eldest son of Tancred of Hauteville by his 2nd wife, and half-brother of William, Drogo, and Humphrey.

II. DUKES OF APULIA AND CALABRIA.

1059. Robert Guiscard, having conquered Calabria, assumes the title of *Dux Apulia et Calabria*.
1085. Roger Borsa, 2nd son of Robert by his 2nd wife Sigelgaita.
1111. William, eldest son of Roger Borsa.
1127. Roger, 2nd son of Roger the "Great Count of Sicily," and nephew of Robert Guiscard.

III. KINGS OF NAPLES AND SICILY.

Foundation of the Monarchy.

1130. Roger, having conquered Amalfi and Naples, is proclaimed King.
1154. William I. (The Bad), only surviving son of Roger.
1166. William II. (The Good), son of William I.
1190. Tancred, Count of Lecce, natural son of Roger, son of King Roger.
1194. William III., eldest son of Tancred.

THE SUABIANS, 1194—1266.

HOUSE OF HOHENSTAUFEN.

1194. Henry I. of Naples; and VI. Emperor of Germany, only son of Frederick Barbarossa, succeeding to the crown of the Two Sicilies by virtue of his marriage with Constance, the daughter of King Roger.
1197. Constance alone, in the name of her only son Frederick.
1198. Frederick II., Emperor of Germany, only son of Henry VI. and Constance.
1250. Conrad, second son of Frederick II.
1254. Manfred, Prince of Taranto, natural son of Frederick II., first as guardian of Conradin, only son of Conrad, and afterwards as King, on the false report of Conradin's death; deposed by Urban IV.; he was killed at the battle of Benevento in 1266.

HOUSE OF ANJOU, 1266—1442.

KINGDOM OF NAPLES.

1266. Charles I. of Anjou, Count of Provence, 7th son of Louis VIII. of France, by Blanche of Castile, and brother of Louis IX. (St. Louis.) He lost Sicily in 1282.
1285. Charles II. the Lame (Carlo il Zoppo), son of Charles I.
1309. Robert the Wise, third son of Charles II.

1343. Joanna I., daughter of Charles Duke of Calabria, only son of Robert the Wise, who survived him. She married her second cousin Andrew, a son of Charles King of Hungary, who was murdered at Aversa in 1345.
1381. Charles III., of Durazzo, sometimes called "Carlo della Pace," son of Louis Count of Gravina, grandson of Charles II., and second cousin of Joanna I. He married Margaret, his first cousin, daughter of Charles of Durazzo, who was executed for the murder of Andrew, and granddaughter of Charles II.
1386. Ladislaus, son of Charles III.
1414. Joanna II., sister of Ladislaus. The Durazzo line ended in her.
1435. Renato of Anjou, Duke of Lorraine, succeeded as the heir of Joanna II. in virtue of her will and testament, in opposition to her previous adoption of Alfonso of Aragon.

HOUSE OF ARAGON.

I. KINGS OF SICILY, 1282—1496.

1282. Peter I., King of Aragon, succeeded to the throne as the husband of Constance, the daughter of Manfred, and sole heiress of the house of Hohenstaufen.
1285. James I. "the Just," son of Peter III., abdicated in 1291 in favour of his brother, on becoming King of Aragon by the title of James II.
1291. Interregnum to 1296.
1296. Frederick II., brother of James the Just, died near Palermo in 1337.
1337. Peter II., eldest son of Frederick II., who had been associated in the government by his father since 1321.
1342. Louis, son of Peter IV.
1355. Frederick III., younger brother of Louis.
1377. Mary, daughter of Frederick III., and Martin of Aragon her husband, son of Martin I., King of Aragon.
1402. Martin I., husband of Mary, succeeding on her death without issue.
1409. Martin the Elder (Martin I. of Aragon, II. of Sicily), father of the last king, so that Sicily became again united to the crown of Aragon.
1412. Ferdinand the Just, King of Aragon and Sicily, second son of Elcador of Aragon and of John I. King of Castile, and brother of Henry III., King of Castile.
1416. Alfonso V., the Magnanimous, King of Aragon and Sicily, son of Ferdinand the Just, who, having conquered Naples, became

II. KING OF NAPLES AND SICILY.

1442. Alfonso I., formerly only King of Sicily, called the Magnanimous; the heir of Joanna II. by her first adoption, and the heir of the house of Hohenstaufen by the female line, and through it of the Norman kings. He entered Naples on June 2nd, 1442, and expelled Renato d'Anjou from the kingdom. At his death Naples and Sicily were again divided.

III. KINGS OF SICILY.

1458. John II., King of Aragon and Navarre, second brother of Alfonso.
1479. Ferdinand II. (Ferdinand the Catholic), son of John II.

IV. KINGS OF NAPLES.

1458. Ferdinand or Ferrante I., natural son of Alfonso I., legitimated by the Pope in 1444.
1494. Alfonso II., Duke of Calabria, eldest son of Ferdinand I.

1495. Ferdinand II., Duke of Calabria, eldest son of Alfonso II., who renounced the kingdom in his favour.
 1496. Frederick Prince of Altamura, second son of Ferdinand I., brother of Alfonso II., and uncle of the last king, despoiled of his kingdom by Louis XII. of France and Ferdinand the Catholic died at Tours in 1554; with him ended the Aragonese dynasty.

PARTITION OF THE KINGDOM, 1500—1504.

By the Treaty of Granada, signed November 11, 1500, and confirmed by Pope Alexander VI. and the conclave of Cardinals in the following year, Ferdinand the Catholic of Spain and Louis XII. of France agreed to divide the kingdom of Naples between them. The Treaty provided that the King of France should possess the city of Naples, the Terra di Lavoro, the three Abruzzi, and half the revenue produced by the Tavoliere of Apulia, with a confirmation of the title of King of Naples and Jerusalem, which he had previously assumed. The King of Spain, who had for many years been King of Sicily, was to possess Calabria and Apulia, and the remaining half of the revenue of the Tavoliere, with the title of Duke of Calabria and Apulia. The possession of the provinces not mentioned in the treaty soon led to a war between the contracting parties. Hostilities commenced in June, 1502, and in little more than eighteen months the French were defeated in four battles, and by the military genius of Gonsalvo de Cordova the whole kingdom became, like Sicily, a Spanish possession.

Viceroy.

1502. Gonsalvo de Cordova, for Ferdinand the Catholic.
 —. The Duke de Nemours, for Louis XII.

THE SPANISH DOMINION, 1504—1707.

KINGDOM OF NAPLES AND SICILY.

1504. Ferdinand the Catholic, King of Spain, son of John II.

Viceroy.

1503. Gonsalvo de Cordova.
 1507. Don John of Aragon, Count of Ribagorsa.
 1508. Don Antonio Guevara, High Steward of Spain.
 1509. Don Raimondo de Cardona.

SPANISH SOVEREIGNS OF THE HOUSE OF AUSTRIA, 1516—1700.

1515. Joanna III. (Joan of Castile), daughter of Ferdinand and Isabella; proclaimed queen on the death of her father, and abdicated in the following year in favour of her son.
 1516. Charles V., afterwards the Emperor Charles V., son of Joan of Castile and the Archduke Philip I. of Austria, Duke of Burgundy, son of the Emperor Maximilian I.

Viceroy.

1522. Don Carlos de Lannoy (Lannoy).
 1527. Don Hugo de Moncada.
 1528. Philibert, Prince of Orange.
 1529. Cardinal Pompeo Colonna, Archbishop of Monreale.
 1532. Don Pedro de Toledo, Marquis of Villafranca.
 1554. Cardinal Pacecco.

1554. Philip II. of Spain, the husband of Queen Mary of England; son of the Emperor Charles V. by Isabella of Portugal.

Viceroy.

- 1555-58. Don Fernando Alvarez de Toledo (the celebrated Duke of Alba).
 1558. Don Juan Manriquez de Leon (as the King's Lieutenant).
 1559. Cardinal de la Cueva (as the King's Lieutenant).
 1559-71. Don Parassan de Rivera, Duke d'Alcalá.
 1571-75. Antoine Perrenot, Cardinal de Granvelle.
 1575-79. Don Inigo Lopez Hurtado de Mendoza, Marquis of Mondejar.
 1579-82. Don Juan de Zuniga, Prince of Pietrapersia.
 1582-86. Don Pedro Giron, Duke d'Ossuna.
 1586-95. Don Juan de Zuniga, Count de Miranda.
 1595-99. Don Enriquez de Guzman, Count d'Olivares.
 1598. Philip III. of Spain, son of Philip II. by his fourth wife Anne of Austria, daughter of the Emperor Maximilian II.

Viceroy.

- 1599-1601. Don Fernandez Ruiz de Castro, Count de Lemos.
 [1601-3. Don Francisco de Castro, left lieutenant by his father, the Viceroy, at his death.]
 1603-10. Don Juan Alfonso Pimentel d'Errera, Count de Benevente.
 1610-16. Don Pedro Fernandez de Castro, Count de Lemos.
 1616-20. Don Pedro Giron, Duke d'Ossuna.
 1620. Cardinal Borgia (as the King's Lieutenant).
 1620-22. Cardinal Don Antonio Zapata (as the King's Lieutenant).
 1621. Philip IV. of Spain, son of Philip III. by Margaret of Austria, sister of the Emperor Ferdinand II.

Viceroy.

- 1622-29. Don Antonio Alvarez de Toledo, Duke d'Alva (grandson of the "Great Duke").
 1629-31. Don Fernando Afan de Rivera, Duke d'Alcalá.
 1631-37. Don Manuel de Guzman, Count de Monterey.
 1637-44. Don Ramiro de Guzman, Duke de Medina de las Torres.
 1644-46. Don Juan Alfonso Enriquez, Admiral of Castile.
 1646-48. Don Rodriguez Ponce de Leon, Duke d'Arcos.
 1648. Don John of Austria, natural son of Philip IV. (from January to March).
 1648-53. Don Inigo Valez y Tassis, Count d'Oñate.
 1553-59. Don Garcia d'Avellana y Haro, Count de Castriello.
 1659-64. Count Peñaranda.
 1665. Charles II. of Spain, son of Philip IV. by his second wife, Mary Anne of Austria, daughter of the Emperor Ferdinand III.

Viceroy.

- 1664-66. Cardinal Pascual of Aragon.
 1666-71. Don Pedro Antonio of Aragon.
 1671. Don Federico de Toledo, Marques de Villafranca.
 1672-75. Don Antonio Alvarez, Marques d'Astorga.

- 1675-83. Don Fernando Faxardo, Marques de los Velez.
 1683-87. Don Gaspar de Haro, Marques del Carpio.
 1688-95. Don Francisco Benavides, Count de Sant' Esteván.
 1695-1700. Don Luis de la Cerda, Duke de Medina Celi.

End of the Spanish, or elder branch of the House of Austria.

WAR OF THE SPANISH SUCCESSION, 1700-1713.

1700. Philip V. of Spain, Duke of Anjou, and grandson of Louis XIV. of France, was declared heir of the kingdoms of Spain, Naples, and Sicily by his grand-uncle Charles, the late King. The succession, on the other hand, was claimed by Leopold I., Emperor of Germany, for his son the Archduke Charles, as the heir of the elder branch of the House of Austria. A war ensued, and lasted for 11 years.

Viceroy during the War.

1702. The Marques de Vigliena.
 —. The Duke d'Ascalona.

THE GERMAN DOMINION.

KINGS OF THE HOUSE OF AUSTRIA, 1707-1734.

KINGDOM OF NAPLES: AFTERWARDS OF NAPLES AND SICILY.

1707. Charles VI., Archduke of Austria, second son of the Emperor Leopold I., by his third wife Eleonora Magdalen Teresa, Princess of Palatine Newburgh (afterwards the Emperor Charles VI.). Count Daun entered Naples with the imperial army, July 7th, 1707.

During this reign Sicily was taken from the Duke of Savoy by Philip V. of Spain (in 1713). It was restored to the crown of Naples in 1720 by the war of the Quadruple Alliance, the island of Sardinia being given to Victor Amadeus in exchange, with the title of King of Sardinia.

Viceroy.

1707. Count von Martinitz.
 1708. Count Daun.
 —. Cardinal Grimani.
 1710. Count Carlo Borromeo.

By the peace of Utrecht in 1713 the House of Bourbon was excluded from Italy; Philip was confirmed as King of Spain, by the title of Philip V.; Naples was made over to the German branch of the House of Austria; and Sicily was separated from Naples and given to Victor Amadeus, Duke of Savoy.

Viceroy.

1715. Count Daun.
 1719. Count Gallas.
 —. Cardinal Schrottembach.
 1721. Prince Borghese.
 —. Cardinal Von Althan.
 1728. The Balf Portocarrero.
 1733. Count Von Harrach.
 1734. Giulio Visconti, Count della Pieve, the last of the Viceroy.

THE SPANISH BOURBONS, 1734.

KINGDOM OF NAPLES AND SICILY.

Don Carlos, the younger son of Philip V. of Spain, by his second wife Elisabetta Farnese, of the house of Parma, seized the kingdom of Naples, and subsequently that of Sicily. In 1734 he was crowned at Palermo; in 1738 his title was acknowledged by the Treaty of Vienna; in 1744 he defeated the Austrians at Velletri, and compelled them to evacuate the kingdom; and in 1748 his title was acknowledged by the Treaty of Aix-la-Chapelle. His reign dates from the coronation at Palermo, and he may therefore be described as follows:—

1734. Charles of Bourbon VII. of Naples, in order of succession, and by the bull of investiture of Pope Clement XII.; generally called Charles III. by the Neapolitans, as he succeeded in 1759 to the throne of Spain, by the title of Charles III., on the death of his elder brother Ferdinand VI., and abdicated the throne of Naples and Sicily in favour of his third son Ferdinand, then in his eighth year.

1759. Ferdinand IV., third son of the preceding, by the Princess Amelia Walburga, daughter of Frederick Augustus King of Poland. By his father's act of abdication, Ferdinand was proclaimed King of Naples and Sicily by the title of Ferdinand IV. During his minority (1759–1767) the kingdom was governed by a Regency presided over by the Prime Minister, Tanucci.

1799. General Championnet enters Naples with a French army on January 23, and proclaims the *Repubblica Partenopea*.

On the 14th of June of the same year Cardinal Ruffo takes Naples, and re-establishes the government of Ferdinand IV.

THE FRENCH OCCUPATION.

KINGDOM OF NAPLES.

1806. On the 14th of January, a French army, under Massena, takes possession of Naples and proclaims King Joseph Bonaparte; Ferdinand retiring to Sicily.

1808. A decree of Napoleon, of July 15, proclaims Joachim Murat King of Naples, instead of Joseph, called to the throne of Spain.

THE RESTORATION OF THE BOURBONS.

KINGDOM OF THE TWO SICILIES.

1815. By the treaty of *Casalanza*, May 20, 1815, Naples is restored to Ferdinand, who, by the provisions of the Treaty of Vienna in 1816, assumed the title of

1816. Ferdinand I., King of the Kingdom of the Two Sicilies.

1825. Francis I., son of Ferdinand I., by the Archduchess Maria Carolina of Austria, sister of the Emperor Joseph II.

1830. FERDINAND II., the PRESENT KING, son of Francis I., by his second wife the Infanta Isabella of Spain. Married 1st, in 1832, the Princess Maria Christina, daughter of Victor Emanuel King of Sardinia; she died in 1836 after giving birth to FRANCESCO, Duke of Calabria, the hereditary Prince; 2nd, in 1837, her Imperial Highness Maria Teresa Isabella, daughter of the Archduke Charles of Austria, by whom he has eight children.

PRELIMINARY INFORMATION.

§ 1. *Passports.* — § 2. *Frontier and Custom-houses.* — § 3. *Money.* — § 4. *Weights and Measures.* — § 5. *Roads.* — § 6. *Railroads.* — § 7. *Posting.* — § 8. *Diligences and Malles Postes.* — § 9. *Vetturini.* — § 10. *Steamers.* — § 11. *Inns.*

§ 1.—PASSPORTS.

BEFORE the traveller is allowed to enter the kingdom of the Two Sicilies, his passport must bear the visa of a Neapolitan minister or consul. If he arrive by sea, it must be signed by the Neapolitan consul resident in the port of embarkation. This regulation applies even to travellers who may be on their way to Malta or the Levant, and who may wish to land at Naples during the few hours which the steamer may stay on her passage. If the traveller arrive by land from Rome, his passport must not only have been signed by the Neapolitan minister in that capital, but, if he intend to visit any places which are not on the more direct routes to Naples, such as Isola, Arpino, &c., *the names of those places had better be inserted in the passport*, or he may not be allowed to proceed to them. The frontier station, where the passport is demanded and viséed, is frequently at a distance from the Dogana, particularly in the provinces away from the great lines of road. In such cases the traveller will be sent in charge of a gendarme direct to the Dogana, without being allowed to visit any place by the way. These frontier doganas are under the direction of the *Giudice di Circondario*, who is subject to the immediate control of the *Sottintendente* of the district. Any instance of incivility or of excessive authority on the part of the Giudice should be immediately reported to the Sottintendente at the chief town of the district, and, if necessary, to the Intendente or Governor of the province, who resides always in the principal city. These officers are men of education and intelligence, and are always ready to redress any grievance to which the traveller may be exposed by the petty officers of the Dogana.

The traveller who enters Naples by land, or by the railway from Capua, is required to give up his passport at the barrier of the city or the railway station, and to name the hotel at which he intends to lodge. In exchange for his passport he will receive a *biglietto* or printed receipt, which must be presented at the police office within 48 hours. The simplest plan will be to place it in the hands of the landlord of the hotel; who will have the necessary arrangements made.

If he arrives by sea, he must present himself at the police-office of the port on landing, and take the usual receipt for his passport (see also under the head of Naples as to means of getting on shore, &c). No stranger is allowed to remain in Naples longer than a week who does not provide himself with a permission to reside (*Carta di Sicurezza*), which is granted

xlvi § 1. PASSPORTS.—§ 2. CUSTOM-HOUSES.—§ 3. MONEY.

for two months. It is personal, and is consequently necessary to each individual of a party. The landlord usually arranges this, charging 6 carlini per head, of which 41 grani are paid to the police and 19 to the *commissioŋnaire*. Before leaving Naples for a foreign state, the passport must bear the visa of the minister or consul of the country to which the bearer belongs. No fee is charged at the British legation, but American citizens pay 1 dollar to the United States Consul. To go from Naples to Rome, after the signature of the British minister that of the police is necessary, and afterwards the visa of the Papal nuncio; last of all, the signature of the minister of Foreign Affairs.

A *lascia-passare* for Terracina and for the gate of San Giovanni at Rome ought to be obtained through their banker in the latter city by persons travelling in their own carriages. On leaving Naples by sea, it is desirable to have, in addition to the visa of the police and the minister, the signatures of the consuls of those countries at whose ports the vessel will touch on her passage. These signatures must be obtained before the Neapolitan minister will grant his visa. The charges upon passports when travelling by steam from Naples to Marseilles, touching at the intermediate ports, are :—British minister, 0; Police, 6 carl.; Papal Nuncio, 6 carl.; Tuscan consul, 6 carl.; Sardinian consul, 4 francs, except to passports issued by the British Secretary of State, on which no charge is made; French consul, 3 francs; minister of foreign affairs, 1 piastre. The passport must be left at the office of the steamer some hours before its departure, in order that the captain may fulfil all the necessary formalities at the Health or *Sanità* office. From Naples to Sicily a guarantee is required from the banker of the traveller before the police will grant their signature, which costs 6 carlini; the passport must then be signed by the British minister; and if it be intended to go on to Malta, this is to be specified in the visa of the latter, and the passport must have also the signature of the minister of foreign affairs. The same rule applies to citizens of the United States. Travellers by post to any part of the kingdom must be furnished with an order for post-horses from the postmaster-general, which is never granted until the passport be regularly signed for departure, *buono per partenza*.

§ 2.—FRONTIER AND CUSTOM-HOUSES.

Travellers are liable to three custom-house examinations between the frontier and Naples, at every one of which a timely fee of a few carlini will save the traveller much inconvenience.

By a decree of 1852, which removed the prohibition formerly existing, foreign horses are now allowed to be imported by the payment of a small duty at the frontier, with the exception of a peculiar breed from Dalmatia.

Carriages arriving by sea are liable to a heavy duty, in the form of a deposit, but not when arriving by land. Should the carriage remain in the kingdom one year, the traveller must pay 10 ducats more, and when it is exported the fact must be certified to, or the banker who has guaranteed the duty on its arrival will be liable.

§ 3. MONEY.

The coinage of Naples is arranged on the decimal system. By the law of April 15, 1818, silver was declared to be the basis of the currency, and

the ducat to be its unit. In accordance with this law, four silver and four copper coins were issued from the Mint—the *ducato* of 10 carlini, the *mezza-piastra* of 6 carlini, the *tari* of 2 carlini, and the *carlino* of 10 grani, in silver; the *mezzo-carlino* of 5 grani, the *cinquina* of $2\frac{1}{2}$, the *grano*, and the *tornese* (the *mezzo-grano* of Naples and the *mezzo-bajocco* of Sicily). By another law of 1818, three gold coins were introduced; the *oncia nuova* or *oncella* of 3 ducats, the *quintuplo* of 15 ducats, and the *decuplo* of 30 ducats. Before this law was enacted, the gold coin in common use was the *pezza* of 1783, containing 6 ducats, which was superseded by a decree of 1826, ordering the coinage of a new *oncia* of 6 ducats, but somewhat less in value.

Many of these coins have disappeared from circulation. The ducat especially may be said to have ceased to exist, while the *scudo* of 1804, containing 12 carlini, has taken its place. The importance, however, of such a coin as the ducat in a decimal system has induced the Government and the bankers to retain it in their calculations. The result is that the ducat is used for bankers' accounts and for legal contracts, whilst the *piastra* is used as the medium of circulation; hence a banker's note is always calculated in ducats and paid in piastres.

Gold coins occur only in small quantities; indeed it has almost ceased to circulate since the government has refused to accept it in payment for taxes; the traveller will, therefore, do well to refuse it at his bankers, however inconvenient it may be to burthen himself with silver, especially if going into the provinces. The current silver coins are the *piastra* or *scudo*, the *mezza-piastra*, the *tari*, and the *carlino*; and the copper coinage consists of pieces of 5, 3, $2\frac{1}{2}$, 2, 1, and $\frac{1}{2}$ grano. All accounts are calculated in grani. The Roman *scudo* passes as a *piastra*, although worth more; the Spanish dollar, called by the Neapolitans a *colonnato*, is worth $12\frac{1}{2}$ carlini or 125 grani; the *Napoleon* is worth generally from 450 to 460, according to the rate of exchange; the English sovereign is, at the ordinary exchange, worth $572\frac{1}{2}$ grani. It will be convenient to reckon in round numbers at 580 grani, and consider 4*d.* as the value of the *carlino*.

	English at the Exchange of 50 <i>g.</i>	Sicilian <i>Tari</i> , <i>Bajocchi</i> , and <i>Piccoli</i> .	Roman <i>Scudi</i> , <i>Paoli</i> , <i>Bajocchi</i> , and <i>Denari</i> .	French Francs or Italian Lire.	Tuscan Florins and Cents.	Tuscan Lire, Soldi, and Denari.	Austrian Lire and Cents.
GOLD.							
<i>Pezza</i> , of 1783=6 ducati	<i>s. d.</i> 20 9	60 2 7	4 11 7 0	36 10	19 41	32 7 0	31 00
<i>Oncia</i> „ 1818=3 „	10 4½	30 0 0	2 3 7 0	3 05	9 28	15 0 0	14 64
<i>Oncia</i> „ 1826=6 „	20 9	60 0 0	4 7 4 0	47	18 57	30 0 0	29 28
SILVER.							
<i>Piastra</i> =12 carlini	4 1½	12 0 0	0 3 4 8	5 11	3 60	6 0 0	5 79
<i>Ducato</i> =10 „	3 6½	10 0 0	0 7 9 0	4 35	3 00	5 0 0	4 87
<i>Mezza-Piastra</i> =6 „	2 0½	5 0 0	0 3 9 5	2 55	1 50	2 10 0	2 43
<i>Tari</i> =2 „	0 8½	2 0 0	0 1 5 8	0 85	0 60	1 0 0	0 96
<i>Carlino</i> =10 grani	0 4½	1 0 0	0 0 7 9	0 43	0 30	0 10 0	0 48
<i>Mezzo-Carlino</i> =5 „	0 2½	0 5 0	0 0 3 9	0 22	0 15	0 5 0	0 24
COPPER.							
<i>Grano</i>	0 0 4 10	0 1 0	0 0 0 8	0 4	0 3	0 1 0	0 5
<i>Tornese</i> , $\frac{1}{2}$ grano . . .							

§ 4.—WEIGHTS AND MEASURES.

The Neapolitan post and mile are considerably longer than those of the Papal States or Tuscany. The mile is exactly the *geographical mile* of 60 to a degree, equal to 2045·4 yards, or nearly $1\frac{1}{2}$ English mile. The post is 8 miles, equal to 9 English miles and 52 yards. The *moggio*, of 90 tarole, is 35,721 English feet, five *moggia* being about equal to four English acres. The *canna*, of 8 palmi, is 82·52 inches. The *palm* is 10·35 inches. With regard to measures of capacity, the *tomolo* is 13·735 gallons, nearly $1\frac{1}{2}$ bushels. The *barile* of 60 *caraffe* is 11·096 gallons. The *salina reale*, of 16 *staia*, is 42·534 gallons. The *botte*, for wine and brandy, is about 132 gallons. The principal weights are the *libbra*, of 12 once, equal to 10·31 oz. Troy; the *rotolo*, of 2 *libbra* $9\frac{1}{2}$ once, about 1 lb. 12 oz. avoirdupois; the *cantaro piccolo*, of 150 *libbre*, about 97 lbs. avoirdupois; the *cantaro grande*, of 100 *rotoli*, about 175 lbs. avoirdupois.

§ 5.—ROADS.

The post-road from Rome to Naples, and those from Naples to Bovino, to Venafrò, and to Eboli, were the only roads of any length in the kingdom practicable for carriages at the commencement of the present century. During the French occupation some efforts were made, for military purposes, to remedy this defect; but it is only since 1815 that most of the roads we shall describe have been constructed. Many other roads have been since opened, which greatly improve the internal communication of the kingdom, and connect most of the provincial towns of any importance with the capital.

All these roads are in good condition. In some the engineering is remarkable; and many of the viaducts, bridges, and substructions deservedly rank among the good works of their class in Italy. The roads are divided into *Consular*, *Provincial*, and *Communal*, and are under the direction of a general Board, called the *Direzione Generale de' Ponti e Strade*, a dependency of the Ministry of Public Works. The president of this board is called the Director-General, and the other members of it are architects and civil engineers, who have the title of Inspectors-General. There is a fourth class of a few secondary roads called *Cammini de' Siti Reali*, which lead to the royal palaces in the neighbourhood of Naples.

With regard to postal arrangements, the roads are divided into *Cammini della Regia Posta*, and *Cammini Traversi*. The former are the high post-roads of Puglia, Calabria, Abruzzi, Rome by Terracina, and Campobasso; they are supplied with regular relays of post-horses, and the post-office couriers run along them. The *Cammini Traversi* are all the roads branching off from them, on which there are no relays; although the postmasters at the last stations will furnish horses to proceed by them, at an increased rate, but fixed by the government.

In many parts of the kingdom the only means of communication from town to town is by a bridle-path, or by a kind of drove-road, called *via naturale*, which has been made by going over the same track for ages, and is practicable for carts and for the light carriages of the country. But travelling over such tracks is of course slow and rough.

§ 6.—RAILROADS.

Two lines are now open,—one from Naples through Portici, Torre del Greco, Torre dell' Annunziata, Pompeii, Scafati, Angri, Pagani, and Nocera

to Cava, with a branch from Torre dell' Annunziata to Castellammare; the other from Naples to Capua, through Casalnuovo, Acerra, Cancelli, Maddaloni, Caserta, and S. Maria di Capua, with a branch from Cancelli to Nola and Sarno. Both these lines have trains running every two hours during the day, and at moderate fares.

1. The Portici and Cava line was the first railway opened in Italy. It was constructed by a French company, and opened in 1839 to Portici, in 1840 to Torre del Greco, in 1842 to Castellammare, in 1844 to Nocera, and to Cava about 23 miles from Naples in 1856.

2. The Caserta and Capua line was opened in December, 1843, as far as Caserta, and was extended to Capua in 1845. It was constructed at the expense of the royal treasury, under the direction of Major Fonseca. The line passes immediately in front of the royal palace of Caserta. This railway will be extended to the Papal frontier at Ceprano, and will connect Naples with Rome; it is to be opened in the early part of 1860.

Several other lines have been approved by the Government, but at present their execution is suspended. One of these is from Naples to Termoli, through Nola, Benevento, and Volturara; with a branch from Volturara to Campobasso, Solmona, Popoli, and Aquila, and another from Popoli to Pescara, and thence along the Adriatic to Ascoli. Another has been proposed to Salerno, Melfi, Gravina, and Taranto, with a shorter branch from Gravina to Potenza. Many years will elapse before these lines are carried out, in consequence of the onerous conditions imposed on the companies: indeed, from present appearances, only that to Ceprano is likely to be made.

§ 7.—POSTING.

The posting-system of Naples forms a department of the post-office administration, under the name of the *Amministrazione Generale delle Poste e Procacci*. The whole department is under the control of the Minister of Finance, and is managed by a central board consisting of a director-general, generally a nobleman, an inspector-general, and a general secretary. The provincial directors and the postmasters are appointed by this board, and are responsible to it for the due performance of their duties.

The posting arrangements are excellent; and the rate of travelling is distinguished by its rapidity compared with that which prevails in other states of Italy. The postmasters are not allowed to supply post-horses without a written permission from the Director-General in Naples, from a provincial director, or some authorised officer of the department. This permission is granted immediately on the production of the passport regularly signed for departure. In each post-house where relays of horses are kept (*Relievo*), the postmaster is bound to keep a Register for the use of travellers, the pages of which must be numbered by the secretary-general. In this book (*Registro*) the traveller has a right to enter any complaint which he may have occasion to prefer against the postmaster or postilions of the preceding stage. The postmaster is bound to submit this Register every evening at the office of the local director or other post-office authority resident in the town, or at the end of every week if there be no such officer in the place.

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It is the duty of the director to see that this is regularly done, to make extracts and notes of the complaints entered by travellers, and to transmit them, at the earliest opportunity, to the Central Board at Naples. Any attempt on the part of the postmasters to alter, erase, or tamper with the Register, and any failure to present the book at the prescribed time, is punishable by law. The traveller who orders post-horses, and changes his mind after they have reached his door, must pay half the course, reckoned at the rate of an ordinary post, and half the *buonamano* payable to the postillion. If the horses be kept waiting beyond the time appointed for their arrival, the traveller must pay, in addition to the regular charges of the course, a quarter part of such charges for every hour of the delay. The postmasters and the postillions are required, by a general order of the Director-General, to treat travellers with respect, to serve them with attention and celerity, and to demand no more than the amount fixed by the tariff. They are also ordered not to importune for any kind of payment the passengers in the public diligences or in the carriages of the letter couriers. The postmasters are bound to supply horses to the post in preference to private travellers; but when there is a want of horses at any station where the traveller desires to begin his journey, and when such want arises from the neglect of the postmaster, the local director, or post-office authority on the spot, has power to hire horses to supply the deficiency, and to charge the postmaster with any sum which may be paid for their hire over and above the tariff price. In the event of there being no relay of horses at any station in the middle of a journey, the postmaster of the next station is bound to supply horses to carry on the traveller to the two following stages if necessary, an hour being allowed at each stage for rest and refreshment, with an additional charge of half a post for the second stage, and any other privileges belonging to such stage in the shape of extra horses, &c. But the postillions are expressly forbidden to pass the post-house which terminates each stage unless they are furnished with a written declaration from the postmaster that there are no horses. If the traveller, on arriving by post at any station on the main road, desire to diverge into a *cammino traverso*, the postmaster cannot refuse to supply horses for the purpose, provided the place to which the traveller wishes to proceed be not distant more than two posts from the main road.

With regard to carriages, the regulations do not differ materially from those in force in the other Italian states. The number of persons in the vehicle in every *caco* decides the number of the horses. Cabriolets and other carriages of the country with two wheels are allowed to travel with two horses, if the number of persons do not exceed two, although they may have a trunk as well as an imperial; but if they are three in number, the carriage must have three horses, whether they have a trunk and imperial or not. For a small four-wheeled chaise, such as the *carrettella* of the country, containing one person only, with the luggage we have specified, two horses must be taken; and when the number of travellers is two, or even four, three horses are enforced. For a large four-wheeled carriage with a head, containing two persons, with a trunk and an imperial, three horses must be taken; and when there are three or four persons, four horses and two postillions will be enforced. For a close four-wheeled travelling carriage containing four persons with the same amount of lug-

gago, four horses and two postillions are ordered; and when it contains five or more persons, six horses and three postillions must be taken. Whenever an extra horse is allowed for any stage, the postmaster is authorized to attach one horse for every pair in the carriage. A child of 7 years of age or less is not counted, but two such children are counted as one person.

The following is the tariff for the ordinary posts on the five great roads :

Each horse, whether for draught or saddle	-	105 grani per post.
Postillon, for each horse	- - -	15 ditto ditto

It is usual to give the postillon, if he has driven well, 3 carlini in addition to the allowance fixed by the tariff.

Oatler (stallere), for every pair	-	-	-	5 ditto ditto
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The first post out of Naples, being a royal post, is charged half a post-extra, and the owner's buconmano is 10 grani instead of 6.

Carrriage with two places, furnished by a post-master	50 ditto ditto
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Carriage with four places and four wheels } furnished by the postmaster - - - - - }	100 ditto ditto
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An express	-	-	-	-	-	-	80 ditto ditto
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Ditto on the Roman road -	-	-	-	-	-	120 ditto	ditto
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When post-horses are supplied by the postmasters of the great roads for a *cammino traverso*, under the regulations mentioned, the tariff is:—

Each horse	-	-	-	-	-	-	90 grani per post.
Postillon, for each horse	-	-	-	-	-	-	20 ditto ditto

The distances on these communal travels are given in the official *Tariffa della Poste de' Cavalli*, or Post Book.

A convenient arrangement may now be made at the office of the Roman diligences in the Palazzo Gravina, the proprietors of which will furnish the necessary *Post-horses* to persons travelling in their own carriages as far as Rome, or carriages and horses, according to a tariff, the fares depending on the number of the travellers; by this plan much annoyance will be avoided from the attempts of the postmasters to put on a greater number of horses than authorised by the regulations to do.

For the information of our countrymen, many of whom may adopt this mode of proceeding to Rome, we annex a copy of the newly arranged tariff, as given to us in May, 1858, by the diligence owners.

Persons travelling in their own carriages.

	Open Calches	1 to 3 persons	4 to 5 persons	6 to 7 persons	8 to 9 persons	10 to 12 persons	13 to 15 persons	16 to 18 persons	19 to 21 persons	22 to 24 persons	25 to 27 persons	28 to 30 persons	31 to 33 persons	34 to 36 persons	37 to 39 persons	40 to 42 persons	43 to 45 persons	46 to 48 persons	49 to 51 persons	52 to 54 persons	55 to 57 persons	58 to 60 persons	61 to 63 persons	64 to 66 persons	67 to 69 persons	70 to 72 persons	73 to 75 persons	76 to 78 persons	79 to 81 persons	82 to 84 persons	85 to 87 persons	88 to 90 persons	91 to 93 persons	94 to 96 persons	97 to 99 persons	100 to 102 persons	103 to 105 persons	106 to 108 persons	109 to 111 persons	112 to 114 persons	115 to 117 persons	118 to 120 persons	121 to 123 persons	124 to 126 persons	127 to 129 persons	130 to 132 persons	133 to 135 persons	136 to 138 persons	139 to 141 persons	142 to 144 persons	145 to 147 persons	148 to 150 persons	151 to 153 persons	154 to 156 persons	157 to 159 persons	160 to 162 persons	163 to 165 persons	166 to 168 persons	169 to 171 persons	172 to 174 persons	175 to 177 persons	178 to 180 persons	181 to 183 persons	184 to 186 persons	187 to 189 persons	190 to 192 persons	193 to 195 persons	196 to 198 persons	199 to 201 persons	202 to 204 persons	205 to 207 persons	208 to 210 persons	211 to 213 persons	214 to 216 persons	217 to 219 persons	220 to 222 persons	223 to 225 persons	226 to 228 persons	229 to 231 persons	232 to 234 persons	235 to 237 persons	238 to 240 persons	241 to 243 persons	244 to 246 persons	247 to 249 persons	250 to 252 persons	253 to 255 persons	256 to 258 persons	259 to 261 persons	262 to 264 persons	265 to 267 persons	268 to 270 persons	271 to 273 persons	274 to 276 persons	277 to 279 persons	280 to 282 persons	283 to 285 persons	286 to 288 persons	289 to 291 persons	292 to 294 persons	295 to 297 persons	298 to 300 persons	301 to 303 persons	304 to 306 persons	307 to 309 persons	310 to 312 persons	313 to 315 persons	316 to 318 persons	319 to 321 persons	322 to 324 persons	325 to 327 persons	328 to 330 persons	331 to 333 persons	334 to 336 persons	337 to 339 persons	340 to 342 persons	343 to 345 persons	346 to 348 persons	349 to 351 persons	352 to 354 persons	355 to 357 persons	358 to 360 persons	361 to 363 persons	364 to 366 persons	367 to 369 persons	370 to 372 persons	373 to 375 persons	376 to 378 persons	379 to 381 persons	382 to 384 persons	385 to 387 persons	388 to 390 persons	391 to 393 persons	394 to 396 persons	397 to 399 persons	400 to 402 persons	403 to 405 persons	406 to 408 persons	409 to 411 persons	412 to 414 persons	415 to 417 persons	418 to 420 persons	421 to 423 persons	424 to 426 persons	427 to 429 persons	430 to 432 persons	433 to 435 persons	436 to 438 persons	439 to 441 persons	442 to 444 persons	445 to 447 persons	448 to 450 persons	451 to 453 persons	454 to 456 persons	457 to 459 persons	460 to 462 persons	463 to 465 persons	466 to 468 persons	469 to 471 persons	472 to 474 persons	475 to 477 persons	478 to 480 persons	481 to 483 persons	484 to 486 persons	487 to 489 persons	490 to 492 persons	493 to 495 persons	496 to 498 persons	499 to 501 persons	502 to 504 persons	505 to 507 persons	508 to 510 persons	511 to 513 persons	514 to 516 persons	517 to 519 persons	520 to 522 persons	523 to 525 persons	526 to 528 persons	529 to 531 persons	532 to 534 persons	535 to 537 persons	538 to 540 persons	541 to 543 persons	544 to 546 persons	547 to 549 persons	550 to 552 persons	553 to 555 persons	556 to 558 persons	559 to 561 persons	562 to 564 persons	565 to 567 persons	568 to 570 persons	571 to 573 persons	574 to 576 persons	577 to 579 persons	580 to 582 persons	583 to 585 persons	586 to 588 persons	589 to 591 persons	592 to 594 persons	595 to 597 persons	598 to 600 persons	601 to 603 persons	604 to 606 persons	607 to 609 persons	610 to 612 persons	613 to 615 persons	616 to 618 persons	619 to 621 persons	622 to 624 persons	625 to 627 persons	628 to 630 persons	631 to 633 persons	634 to 636 persons	637 to 639 persons	640 to 642 persons	643 to 645 persons	646 to 648 persons	649 to 651 persons	652 to 654 persons	655 to 657 persons	658 to 660 persons	661 to 663 persons	664 to 666 persons	667 to 669 persons	670 to 672 persons	673 to 675 persons	676 to 678 persons	679 to 681 persons	682 to 684 persons	685 to 687 persons	688 to 690 persons	691 to 693 persons	694 to 696 persons	697 to 699 persons	700 to 702 persons	703 to 705 persons	706 to 708 persons	709 to 711 persons	712 to 714 persons	715 to 717 persons	718 to 720 persons	721 to 723 persons	724 to 726 persons	727 to 729 persons	730 to 732 persons	733 to 735 persons	736 to 738 persons	739 to 741 persons	742 to 744 persons	745 to 747 persons	748 to 750 persons	751 to 753 persons	754 to 756 persons	757 to 759 persons	760 to 762 persons	763 to 765 persons	766 to 768 persons	769 to 771 persons	772 to 774 persons	775 to 777 persons	778 to 780 persons	781 to 783 persons	784 to 786 persons	787 to 789 persons	790 to 792 persons	793 to 795 persons	796 to 798 persons	799 to 801 persons	802 to 804 persons	805 to 807 persons	808 to 810 persons	811 to 813 persons	814 to 816 persons	817 to 819 persons	820 to 822 persons	823 to 825 persons	826 to
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All tolls, bridges, fees to stallers, and extra buonamano to the postillions (4 to 5 carlini in the Neapolitan States, and 4 to 5 paoli in the Roman, for every post and each driver), to be paid by the traveller.

lii § 8. DILIGENCES, MALLES POSTES, ETC.—§ 9. VETTURINI.

Persons travelling in the carriage furnished by the diligence administration, including hire of carriage, all *tolls* and *bridges*, *greasing*, but *not* the extra *buonamano* to postilions.

1. <i>Calèches</i> , open	- -	with	2 persons	- -	Scudi. 45
" "	" "	"	3	"	50
" closed	"	"	3	"	55
" "	"	"	4	"	60
2. <i>Berlines</i> , closed or open	"	"	6	"	84

Should there be a greater number than above specified, an additional charge of 6 scudi will be made for each person.

§ 8.—DILIGENCES, MALLES POSTES, &c.

The only diligence properly so called is that to Rome, which leaves Naples at 8 A.M. : it is very good, on the French plan, consisting of a *coupé*, *intérieur*, and *banquette* ; fares 12 and 11 piastres ; time employed 29 hours, including stoppages at Mola da Gaeta for dinner and Albano for breakfast, arriving at Rome about 1 P.M.

Malles-postes or *vetture corriere* start from the Post-office in the Palazzo Gravina for Rome daily, and on Tuesday, Thursday, and Saturday—

For Lecce and towns of Puglia	in 52 hours	fares 135
Reggio and towns of Calabria	80 "	" 165
Teramo and the Abruzzi	38 "	" 90
Campobasso	13 "	" 30
Sora	11 "	" 25

The Malle-poste for Rome leaves every day (except Sunday) at midnight ; but as it employs 2 nights on the road, it is less expeditious, and more inconvenient, from changing carriages at Fondi, and other stoppages, than the ordinary diligence. The *vetture corriere* contain 3 or 5 places according to the routes, which can only be secured for the intermediate towns the day preceding their departure, in which case the fares are reckoned at the rate of 5 carlini a post of 8 miles.

In addition to these malles-postes, a public conveyance for parcels, called *il Reale Procaccio della Posta*, is despatched from the post-office for Lecce, employing 60 hours ; for Teramo and the Abruzzi 48 ; for Campobasso 24 ; taking packages for all the intermediate towns.

§ 9.—VETTURINI.

The remarks which we have made on the subject of the Roman vetturini in the *Handbook for Central Italy* apply equally to those of Naples, with this exception, that the vetturini of Naples have long had the reputation of being the worst in Italy. As, however, there are so few roads provided with public conveyances, the traveller to a certain extent is dependent on the vetturino for his means of transit from one place to another, unless he can content himself with the common carriages of the country. In some of the remoter provinces, and especially in the mountain districts, the traveller will find it difficult to procure any kind of carriage. He must then obtain horses, one of which, as the sumpter-horse, will carry two portmanteaus, and enable the *padrone*, who generally travels on foot, to get a lift occasionally. In many of the provincial towns there is a kind of open

carriage with two horses, capable of travelling from 5 to 7 m. an hour. The price is from 4 to 5 piastres a day, allowing nothing for the back journey; for a light country cart with two horses, in which 6 m. an hour may be travelled, 3 piastres for the first day and 2 piastres for the second. For three horses for a long day's journey, two for the travellers and one for the baggage, the usual price is 4½ ducats a day. All engagements with vetturini should be drawn up in writing and attested by some person in authority. A vetturino, like all other travelling carriages, pays 1 ducat per wheel on crossing the bridge at Capua.

§ 10.—STEAMERS.

There are now 5 lines of steamboats running between Naples, the Italian ports, and Marseilles,—viz. the Messageries Impériales, and a private French company's; the Neapolitan *Compagnia delle Due Sicilie*, and Calabro Sicula; and a Sardinian company. The boats of the Messageries Impériales, which carry the mails, and are most to be depended upon for punctuality, sail for Marseilles on Tuesdays and Saturdays, the Tuesday's boat calling at Civita Vecchia, Leghorn, and Genoa; the Saturday's only at Civita Vecchia, and reaching Marseilles on the afternoon of Monday. The same company's vessels leave for Malta and the Levant on Monday, from which they arrive at Naples on Tuesday. The boats of the *Compagnia delle Due Sicilie*, which are fine and swift, sailing with great punctuality, and having the advantage of deck cabins, leave on Tuesday and Saturday for Marseilles and Genoa; the Tuesday's calling only at Civita Vecchia, the Saturday's at all the Italian ports. The steamers of the other companies are less regular in their arrivals and departures, and are inferior in many respects to those of the Messageries Impériales, and Neapolitan Due Sicilie Company.

The fares, including the table, at present, are as follows:—

Naples to Civita Vecchia	-	-	-	-	54 and 41 francs.
Leghorn	-	-	-	-	89 and 64 „
Genoa	-	-	-	-	120 and 86 „
Marseilles	-	-	-	-	181 and 128 „

A diminution of 20 per cent. is made to families consisting of 3 or more, included in the same passport; and when two vessels sail for the same destination and on the same day it will not be difficult to obtain a reduction in the fares, except from the Messageries Impériales. Passports must be deposited at the office of the steamer in the forenoon of the day of sailing, to enable the necessary formalities to be gone through at the Police and Health Offices.

For Malta and the Levant.—The mail steamer of the Messageries Impériales sails every Monday at 2 p.m., calling at Messina, arriving from the Levant on Tuesday.

For Sicily.—The two Neapolitan Companies, which are under contract with the government for carrying the mails, despatch their boats for Palermo every Monday and Thursday, and for Messina, calling at the Calabrian ports of Paola, Pizzo, and Reggio, on Tuesdays and Thursdays.

§ 11.—INNS.

In addition to the information respecting inns given in detail in our accounts of the different towns, we may here observe, as a general rule, that travellers should make their bargain with the landlords on their first arrival. All foreigners make it a rule to adopt this precaution, and for this reason they not only pay about a third less than English travellers, but escape the annoyances and delays of disputed bills. The principal hotels in the capital rank among the best, but also the most expensive. Within the last few years the landlords have lessened one source of cost, by the introduction of *tables-d'hôte* and coffee-rooms; but we are convinced that they will still further consult their own interests by adopting in every branch of their establishments, and especially in the charges for apartments, a scale of prices which will put an end to the reproach that they have the dearest inns in Italy. The third-rate inns of Naples have not the pretensions or the comforts to justify high prices; and for this reason they are usually frequented by foreigners, who are less dependent than Englishmen on comfortable quarters for the enjoyment of travelling. There is perhaps no city in Italy which offers in itself more inducements than Naples to prolong a residence; and we trust that the respectable landlords of the hotels will in future insure the lengthened sojourn of English travellers, by arranging a fixed scale of charges consistent with the known expenses of life at Naples.

In the provinces, the towns, and even the cities, are very unequally provided. In some the inns are not inferior to those of the second class in the capital; in others they are scarcely worthy of the name. In the remote districts the *osterie* are as bad and comfortless as they were in the time of Montaigne, except that the wooden shutters have mostly been replaced by glazed panels. The cookery in such places is on a par with the accommodation. The traveller in the mountain and inland districts who can make his own omelet, and instruct the padrona how to cook a dish of ham and eggs, will find these commodities in the highland villages, where even milk and butter are rarely to be met with. As soon, however, as Englishmen begin to diverge from the beaten track, and make excursions through the beautiful regions to which their attention is directed in the following pages, the inconveniences we have mentioned will gradually disappear.

HANDBOOK

FOR

TRAVELLERS IN SOUTHERN ITALY.

ROUTES.

Four principal roads lead from the Roman States to Naples:—by Terracina,—by Ceprano,—by Rieti,—by Ancona. They all join before arriving at Capua.

I. The first of these roads leaves Rome by the Gate of S. Giovanni, and passing through Albano, Velletri, Terracina, and Mola di Gaeta, reaches Capua, 129 m. from Rome. It follows in a great part of its course the ancient *Via Appia*, and presents more objects of classical and historical interest than any of the others. It is the best known of all the routes, and offers the most comfortable accommodations for travellers. The post from Rome to Naples follows this line, and the travelling on it is excellent. It is also that followed by the public diligences between these two cities. As, with the exception of the pass of Itri, there are no mountains on this route, it is the most eligible for invalids, especially in winter. It is, however, somewhat objectionable in the autumn, as it traverses the Pontine Marshes; and care should be taken at all seasons by travellers in delicate health to avoid crossing them in the night-time.

II. The second leaves Rome by the Porta Maggiore, and, passing by Val-

[S. Italy.]

montone, Frosinone, Ceprano, and San Germano, falls into the first 4 miles before Capua, and 109 miles from Rome. It follows the *Via Labicana* to the 31st mile near Valmontone, and afterwards the *Via Latina*. There are no post stations on it at present, and the inns are inferior to those on the first route; to which, however, it is preferable in summer and autumn, as being comparatively free from malaria. It passes through a beautiful country, it affords an opportunity of visiting the Benedictine monastery of Montecassino, and it runs so near the Pegasus remains at Alatri and Arpino, and the falls of the Liris at Isola, that the traveller who can spare a couple of days can easily visit them. When the railway between Rome and Ceprano has been completed, and which it will in 1860, this line, combining the picturesque sites of Frascati, Albano, and Velletri, will form the great line of communication between Rome and Southern Italy. The most convenient plan will be to go to Naples by the first and return to Rome by the second of these routes.

III. The third proceeds through Rieti, and by Civita Ducale, Antro-

doco, Aquila, Popoli, Sulmona, Castel di Sangro, Isernia, and Venafro, falls into the second at the *Osteria di Caianiello*, 18 m. before reaching Capua. This route, which follows the *Via Salaria* as far as Antrodoco, is the most convenient for travellers who come from Florence by Perugia, and, after visiting the falls of Terni, wish to avoid Rome. The road is in excellent condition, has relays the whole way from Antrodoco to Naples, and passes through a most beautiful country, often presenting scenery quite of an alpine character. But most of the inns on it are very bad, and the traveller must be prepared to undergo a good deal of discomfort.

IV. The fourth starts from Ancona, and, following the coast of the Adriatic as far as Pescara, strikes inland to Popoli, where it joins the third. It is the most convenient for persons who come from the Romagna or the Marche, or who have reached Ancona by steamer from the Ionian Islands or Trieste. With the exception of the fording of some streams between Giulia Nuova and Pescara, the road is in good condition and can be posted the whole way; but the inns are as bad as those on the third route.

V. There is a fifth route from Rome to Naples, which is scarcely followed but by some artist or stray tourist disposed to undergo privations and discomforts for the sake of the fine scenery which it offers; especially as a portion of it can only be travelled on horseback. It leaves Rome by the Porta S. Lorenzo, follows the *Via Tiburtina* to Tivoli, and afterwards the *Via Valeria* to Tagliacozzo, and by Avezzano, Civita di Roveto, Sora, and Isola, it joins near Arce the second route. It passes through very wild and picturesque scenery, and affords an opportunity of visiting the Lake Fucino, the Claudian Aqueduct, the source of the Liris, and its falls at Isola; but there is a great want of inns on it, and those that exist are very indifferent and dirty.

We must, however, repeat once for all, that the traveller who attempts to follow any of the last three routes, and especially the fifth, must be prepared to submit to some discomfort, and expect few of the conveniences to which he has been accustomed on the great post-roads. It would be advisable that before starting he should procure letters of introduction to some of the resident proprietors.

ROUTE 140.

ROME TO NAPLES, BY THE PONTINE MARSHES, TERRACINA, AND MOLA DI GAETA.

20½ Posts.

Rome to Torre di Mezza Via . . . 1½
(On returning to Rome this post only charged as 1½.)
Torre di Mezza Via to Albano . . . 1
Albano to Velletri . . . 1½
(A toll of 5 pauls is levied on all post-carriages crossing the viaduct between Albano and

Lariccio since the suppression of the post station at Genzano: a 3rd horse both ways.)
Velletri to Cisterna . . . 1
Cisterna to Torre de' Tre Ponti . 1½
Torre de' Tre Ponti to Bocca di Fiume . . . 1
Bocca di Fiume to Mesa . . . 1
Mesa to Ponte Maggiore . . . 1
Ponte Maggiore to Terracina . . 1
Terracina to Fondi . . . 1½
(In returning from Naples ½ post is paid from Fondi to Portella, but not *vice versa*.)
Fondi to Itri . . . 1

(A 3rd horse to every pair, but not <i>vice versa</i> .)	
Itri to Mola	1
(A 3rd horse from Mola to Itri as far as the tomb of Cicero or L'Epitaffio, but not <i>vice versa</i> .)	
Mola to Garigliano	1
Garigliano to S. Agata di Sessa	1
(A 3rd horse to every pair, but not <i>vice versa</i> .)	
S. Agata di Sessa to Sparanisi	1
(A third horse to every pair from Sparanisi to S. Agata, but not <i>vice versa</i> .)	
Sparanisi to Capua	1
Capua to Aversa	1
Aversa to Naples	1½
(The ½ post, both ways, is charged for a royal post.)	
	20½

Before leaving Rome passports must be signed by the British consul or the American minister, the police, and the Neapolitan minister.

Persons who travel post must obtain an authority for post-horses from the postmaster at Rome. The diligences on this road leave Rome every day, except Sunday, at 7 a.m., and reach Naples in 30 hours. The fares are 11 and 12 scudi. The *malle poste* leaves Rome on Tuesdays, Thursdays and Saturdays, at 5½ p.m., takes two passengers, and reaches Naples in 26 hours. The fare is 15 scudi. The administration of the diligences at Rome and Naples will furnish carriages and post horses at a fixed scale of prices for the whole journey, by which the traveller can remain as long as he wishes on the road (see p. li). In a light carriage, travelling post, the journey, from Rome to Terracina, occupies 10 hours, and from Terracina to Naples about 12 hours. Those who wish to sleep two nights on the road should make Velletri or Cisterna the first resting-place, cross the Pontine marshes in good time, on the second day, and sleep at Mola di Gaeta; they will thus reach Naples easily on the third day. The *vetturini* sleep two nights on the road, at Cisterna and Mola di Gaeta or S. Agata, at each of

which there are good inns, arriving early enough on the third day at Capua for the last railway train to Naples, or even at Naples by the high road. Travelling in this manner, Terracina and S. Agata are the breakfast stations; and as this causes a detention of about 3 hours, the traveller will have time to see everything worth visiting at the former place. The fare of a *vetturino* carriage from Naples to Rome, with 4 horses, and capable of conveying a family of 6 or 7 persons, is now from 15 to 20 napoleons, according to the season. The time when the charge is highest is during the spring, when travellers are hurrying away to be present at the ceremonies of the Holy Week, or at its close. The *vetturino* will engage to pay all hotel expenses on the road at the rate of 6 to 8 francs a-day, but we would scarcely advise persons studying their comfort to adopt this plan, although more economical than paying their own bills.

The posting on this road is excellent. Its rapidity between Rome and Terracina, and particularly across the Pontine Marshes, is proverbial.

On leaving Rome we traverse the Piazza Trajano, skirt the N. side of the Coliseum, and, passing St. John Lateran, leave the city by the Porta San Giovanni, and enter at once upon the Campagna. The post-road to Albano, the Via Appia Nova, is of modern construction; it runs nearly parallel to the ancient Via Appia (on the rt.), but does not join it until it reaches *Le Frattocchie* 11 m. from the city.*

It is scarcely possible to exaggerate the effect produced by the first two stages of this route. Classical enthusiasm is not exclusive, for even the

* The stations on the ancient Via Appia, as far as Capua, were—

Ad Nonum or	
Tres Tabernæ	
Aricia,	<i>La Riccia.</i>
Tres Tabernæ,	near <i>Cisterna.</i>
Forum Appii,	<i>Foro Appio.</i>
Tarracina,	<i>Terracina.</i>
Fundi,	<i>Fondi.</i>
Formine	near <i>Mola di Gaeta.</i>
Minturnæ,	near <i>Ponte di Garigliano.</i>
Sinuessæ,	<i>Mondragone.</i>
Capua,	<i>Capua.</i>

most ordinary mind cannot be insensible to the impressions excited by the aspect of the desolate Campagna. As far as the eye can reach, the plain is covered with ruins, pre-eminent among which are the long lines of the Claudian and Anio Novus Aqueducts, spanning the dreary waste with their gigantic arches. These ruins appeal more powerfully to the imagination than any other antiquities of Rome. Their construction bespeaks a grandeur of conception and of purpose, and the desolation of the scene is peculiarly in accordance with the reflections suggested by them.

The details of the route from Rome to Nemi are described in the *Handbook of Rome*. We shall therefore merely mention the different stages of this portion of the journey, and resume our narrative at Velletri. When the railway shall have been opened to Albano and Velletri, the post stations of Torre di Mezza Via and Albano will be suppressed, and the journey so abridged as to enable persons posting to reach Terracina early in the afternoon, and by veturino in the same day, by, in the latter case, sending on the carriage the day before to Velletri.

1½ Torre di Mezza Via.

1 Albano. Inns: The *Hôtel de la Poste*, now very good; and *de Russie*, very fair.

On leaving Albano the road crosses the gigantic viaduct which spans the valley that separates it from Lariccio, and, passing the piazza of the latter town, having the Chigi Palace on the l., and the church opposite, traverses two smaller viaducts before reaching Genzano. The church and convent between Lariccio and Genzano, at Gallo, belongs to the Collegio Romano of Rome, to whose members it affords an agreeable villeggiatura in summer.

At a short distance beyond Genzano we leave the Comarca of Rome and enter the Legation of Velletri. At the 21st m. the road quits the Appian, and makes a détour of several miles to pass through Velletri, but it rejoins the ancient road 2 m. before reaching Cisterna, leaving on the rt. the picturesque heights of *Monte Giovi*, the ancient *Corioli*, and of *Civita Lavinia*, the pro-

bable site of the still more classical *Lanuvium*. Velletri is entered by a gateway built in 1573 from the designs of *Vignola*.

1½ VELLETRI. (Inn: *La Posta*, large, but dirty.) The capital of a Legation of an area of 430 square m., the population of which, 62,000 souls, is a proof of the deserted and unhealthy character of the marshy district within its limits. It is the residence of a Legate, and the see of a bishopric conjointly with Ostia. Nearly one-fifth of the population of the province, extending from Genzano to the Neapolitan frontier, is within the walls of Velletri. (12,000 Inhab.) The city is picturesquely placed on the lower slopes of the Monte Artemisio, which forms the N. boundary of the Pontine Marshes. It occupies the site of the Volscian city of *Velitra*, whose hostilities with Rome date from the reign of Ancus Martius. It was surrounded with a foss and vallum by Coriolanus, and was so frequently in collision with the Romans that they at length, after the close of the great Latin war in B.C. 338, destroyed its walls and transported its local senators to Rome, where they are said to have become the ancestors of the distinct caste called the *Trasteverini*. The family of Augustus was originally from *Velitra*, and Suetonius states that the house in which the emperor was born was still shown in the neighbourhood in his time. In the sixth cent. Velletri was occupied by Belisarius, and it subsequently suffered from the Lombard invasion which ruined so many towns on the Appian. In 1744 the hills on the N. of the town were the scene of the battle in which Charles III. of Naples gained a victory over the Austrian army under Prince Lobkowitz, which secured the Two Sicilies to the Spanish branch of the house of Bourbon.

Velletri has little to detain the traveller. Its mediæval walls and towers are fast falling into ruin; and the Museo Borgia, which formerly gave an interest to the city, has been removed to Naples. The lofty campanile of *Santa Maria in Trivio*, built, according to the Gothic inscription on its walls, in 1353, is sup-

posed to have been an *ex-voto* for the deliverance of the city from the plague which desolated it in 1348, during its siege by Nicola Cactani, Lord of Fondi. From the piazza to the cathedral the street traverses nearly the whole city. The *Palazzo Lancellotti*, built by Martino Longhi, is celebrated for its marble staircase, its fine terraces and loggia, from which the view over the subjacent plain and the Volscian Mountains, embracing Cora and Montefortino, is very beautiful. On the rt. hand is the *Palazzo Pubblico*, in whose wall is preserved the inscription called the *Lapide di Lolirto*, referring to the ancient amphitheatre.

The cathedral, dedicated to San Clemente, rebuilt in 1660, has a picture of the Coronation of the Virgin, and some legends of saints, by *Giovanni Balducci*. The columns of its subterranean chapel evidently belonged to ancient buildings. The pictures which covered the walls, many of which were attributed to the school of Perugino, have mostly perished. In the sacristy is the *lavamano* presented by Cardinal della Rovere, afterwards Julius II., while bishop of Ostia and Velletri. Another eminent bishop of Velletri was Latino Orsini, better known as the Cardinal *Latinus*, one of the most learned prelates of the 13th cent., who is believed by some Italian biographers to be the author of the beautiful hymn "*Dies ira, Dies illa*." Cardinal Borgia, the antiquary, was a native of the city.

The ch. of *Santa Maria dell' Orto* has a picture by *Gio Battista Rositi*, representing the Virgin and Child in a temple, sustained by angels in Roman costume! It is praised by Lanzi for its colouring.

Velletri is ill built, and its streets are narrow and inconvenient. The hill on which it stands is volcanic, several basaltic eruptions being seen in the numerous quarries in its outskirts which supply the paving-stone for the town.

The women are beautiful, and their graceful costume adds much to the majestic dignity of their persons. The neighbourhood of the city, as of all the hilly region from Genzano, is celebrated for its wines.

EXCURSION TO CORA AND NORMA.

No traveller who is anxious to see the antiquities of Italy will grudge the time necessary to make an excursion to Cora and NORMA, which contain some very important ruins. Cora is 12 m. from Velletri, by a good carriage road: It has a small *Inn*, where travellers will find tolerable fare. About midway from Velletri the road passes a small lake called *Lago di Giulianello*, and a little further on the rt. the village of the same name. 3 m. before Cora the road passes at the foot of the peak of *Rocca Massima*, on the summit of which is perched one of the most inaccessible villages in Italy. It is supposed to occupy the site of the ancient *Ara Carventana*. The approach to Cora passes through olive plantations, and commands a magnificent view over the lower portion of the territory of the Volsci. On the l. are the church and convent of *S. Francesco*, with a fine road used as the public promenade. Cora is situated on a bold hill, presenting from the plain the appearance of a pyramid crowned by the ruins of its ancient temples. Two torrents, flowing through the deep ravines which bound the hill on the E. and W., unite below its W. angle under the name of the *Fosso de' Picchioni*, and fall into the *Teppia*, which empties itself into the Pontine Marshes. The town is separated by an olive-grove into two parts; the upper, which was the site of the ancient Acropolis, is called *Cora a monte*, the lower *Cora a valle*. Cora occupies the site and preserves the name of one of the most ancient cities in Italy. Virgil and Diodorus mention it as a colony of Alba Longa; whilst Pliny states that it was founded by Dardanus, which would make it one of the oldest settlements in Europe. It was one of the 30 cities which formed the Latin League in B.C. 493. The walls exhibit constructions of four different periods; 1st, the irregular rough masses of stone put together in the ordinary Polygonal style, with smaller stones, apparently from the neighbouring torrents, filling up the interstices of the larger blocks; 2nd,

polygonal masses of Pelasgic workmanship; 3rd, similar polygonal walls, the stones of which are more carefully cut, and adapted with greater precision, marking the best period of this construction; 4th, smaller stones covering the older work, and resembling the style of the time of Sylla. The hill appears to have had three circuits of walls; the 1st, exhibiting the most ancient style of masonry, is seen at the lower part of the hill; the 2nd, near the ch. of Sant' Oliva, and by the side of the road to the citadel; the 3rd, surrounding the citadel, and exhibiting the workmanship of the second period. The ruins of these three circuits might, according to Nibby, lead to the conclusions—that the most ancient city was situated on the lower flanks of the hill between the Piazza Tassoni and the Porta Ninfesina; that the acropolis was built by the Alban colony of Latinus Silvius; that the Romans enlarged the fortifications of the citadel in the 4th cent. of Rome; and that the city was restored and the temples added in the time of Sylla. Ascending to the citadel, the first objects are the ruins called, but without any authority, the *Temple of Hercules*. A portion of the building now serves as a vestibule to the ch. of S. Pietro, which contains an ancient square marble altar, supporting the baptismal font, with rams' heads and mutilated gorgons. Beyond the adjoining garden is the portico of the temple, a beautiful tetrastyle of the Doric order; the columns, of travertine, retain traces of stucco; the doorway is narrower at the top than at the bottom, and over it the inscription:—*M MANLIUS M F L TURPILIUS L F DUUMVIR DE SENATUS SENTENTIA AEDEN FACIENDAM COERAYERUNT EISDENQUE PROBAVERE*—records its construction by the Duumvirs of the town. The columns are very graceful and carefully worked, and the style of the building bears a resemblance to that of the Sibyl at Tivoli. Nibby thinks that the altar in the ch. and the figure of Minerva at the foot of the steps leading to the Palace of the Senator on the Capitol at Rome, which was found among these ruins, prove that

the temple was dedicated to Minerva, and not to Hercules, as is commonly supposed. In the descent from the citadel to the lower town masses of the ancient wall are seen on each side, and fragments of capitals and columns built into the walls of private houses. The ch. of Sant' Oliva has evidently been erected upon ancient foundations, supposed, on the authority of an inscription, to be those of a temple to Esculapius and Hygeia. In the Strada S. Salvatore is a house built between two columns of the portico of the *Temple of Castor and Pollux*. The piazza below is supposed to cover the steps leading to the temple. The two columns of the portico resemble in material those of the upper temple, but they are of the Corinthian order, of beautiful workmanship, and of far superior style and execution. The inscription, though mutilated, is sufficient to show the most important facts: . . . M CASTORI POLLUCI DEC S FAC . . . M CALVIUS M F F N. In the Via delle Colonnette are fragments of tessellated pavement and Doric columns, and an inscription relating to the ancient cisterns for supplying the city with water. The Piazza Montagna also contains some broken columns and inscriptions. Below the Via delle Colonnette is the *Pizzotonico*, marking the position of the ancient Piscina; the walls, apparently Roman, are of great extent. On the W. side is a fine specimen of the more ancient walls, formed of huge blocks of limestone. In the Casa Vettori are two Doric columns the remains of some temple.

Beyond the Porta Ninfesina, on the road to Norba, where another mass of the wall is well preserved, is a magnificent ancient bridge of a single arch, called *Ponte della Catena*, spanning the deep ravine, 75 ft. below the parapet. It is built of enormous square masses of tufa, and is one of the most remarkable monuments of its kind. Its preservation without the slightest injury for upwards of 20 centuries is astonishing.

The present town has 4000 Inhab. A great portion of its modern walls were erected in the 15th cent. by La-

dislaus King of Naples. It is well built and clean, and so high above the marshes as to be free from the malaria.

A bridle-road of 5 m. leads from Cora to *Norma*, the ancient *NORBA*, one of the 30 cities which formed the Latin League. In B.C. 492 it became a colony of the Romans, who established it as a check to the inroads of the warlike Volscians. During the civil wars it was betrayed into the hands of Lepidus, the general of Sylla; but the garrison put themselves and the inhab. to the sword, and set fire to the town, which was never rebuilt. The ruins are upon the highest point of a rocky ridge, about 1 m. N. of the modern village, and may be seen from the high road between Cisterna and Torre Tre Ponti. The walls are estimated by Sir William Gell 7000 ft. in circuit, and the blocks as varying from 3 to 10 ft. in length. They exhibit a fine example of Polygonal construction. Four gates may still be traced, of one of which there are considerable remains. Within the walls is a large quadrilateral enclosure of polygonal masonry, containing channels for the conveyance of water. Wells and reservoirs are found near it, with remains of a temple. The Acropolis, in the centre of the town, appears to have been surrounded by a triple wall. Subterranean aqueducts, and passages leading to sallyports, have been found under its site. Below the modern village are the ruins of *Ninfa*, a town of the middle ages, with a dismantled castle and monastery. The lake near it is mentioned by Pliny for its floating islands. The little river *Nymphæus*, which had its origin in the lake, gave the name to the modern town. A road hence falls into the Roman road halfway between Cisterna and Torre Tre Ponti.

The post-road on leaving *elletri* descends gradually to the plain, and 2 m. before arriving at Cisterna joins again the *Via Appia*, passing through the extremity of the oak forests of

Cisterna, once the favourite haunt of the notorious brigand Barbone. They form a valuable portion of a vast estate extending to the mountains, a feudal possession of the Caetani family. The forest on each side of the road has been cleared for a few hundred yards, to prevent the concealment of robbers. Juvenal's description of the bad character of the *Via Appia* applies in so many particulars to the modern route, that it is an illustration of the inveteracy of habit which Italy affords:—

*Interdum et ferro subitus grassator agit rem,
Armato quoties tute custode tenetur
Et Pomptina palus et Gallinaria pennis.*

Sat. III. 305.

Before reaching Cisterna some branches of the Fosso delle Castelle, one of the branches of the Astura, are crossed; and at the 31st m. from Rome some remains of an aqueduct may be seen on the rt., traversing the valley.

Cisterna (1700 Inhab.—Inn, *La Posta*, fair, generally made the first sleeping-place from Rome by the *vetturini*) stands on the last elevation above the Pontine Marshes. In the middle ages it was called *Cisterna Neronis*, a name derived perhaps from the works undertaken by Nero for extending the canal of the marshes. The town of *Ulmbræ*, whose inhabitants are called “little frogs” by Cicero, is believed to have stood in its vicinity, but Cisterna is supposed to have risen from the ruins of *Tres Tabernæ*. The greater part of the town is concealed from the road by the large mansion of the Caetanis. On the other side of the piazza is a vast store for grain grown in the adjacent country. Between Cisterna and Porto d'Anzio is *Campomorto*, the scene of the victory gained in 1482 by Roberto Malatesta and Girolamo Riario, the generals of Venice and the Pope, over the armies of Naples and Ferrara, commanded by Alfonso Duke of Calabria, and now the centre of one of the largest cattle-farms of the Roman States, belonging to the Hospital of S. Spirito. There is a good view of Norba on the l., at the base of Monte Gorgoglione, all the way from Cisterna; and farther on of Sermogeta.

an interesting town on the declivity of the Volscian Mountains, remarkable for its large baronial castle. Sermo-neta was a feudal possession of the Caetanis, to the head of which family it gives a ducal title. It can be most easily visited from Torre Tre Ponti, from which it is 5 m. distant.

$\frac{1}{2}$ *Torre Tre Ponti*; a solitary post-station, marking the site of *Treponium*,—the *Tripus* of the middle ages. $\frac{1}{4}$ a m. beyond this the *Nisfa* is crossed by a Roman bridge, bearing on each parapet inscriptions recording its having been repaired by Trajan.

The Pontine Marshes, *Pomptina Paludes*, properly begin here. Their length, from Nettuno to Terracina, is 36 m.; their breadth, from the mountains to the sea, is from 6 to 12 m. The extent of land recovered by the modern drainage may be estimated as covering at least 13,000 acres. Their least accessible swamps are now almost entirely tenanted by herds of buffaloes, wild boars, stags, and wild fowl; and where they are traversed by the high road, a few solitary post-houses, whose inhabitants carry in their livid countenances the fatal evidence of malarin, are the only signs they give that man even exists within their limits. Pliny states that 24 cities were once to be found here; and we learn from Livy that the *Pomptinus Ager* was cultivated and portioned out to the Roman people. Of the 24 cities, several stood upon the mountains and on the coast, where their ruins are still traceable; so that Pliny's statement is not a proof that the plain was inhabited. There is, however, no question of the fact that Rome drew her supplies of grain from the Volscian plain; and the principal plain in the territory of the Volsci being the marsh, there can be little doubt that the marshes in the early history of Rome were cultivated.

"When this district," says Dr. Cramer, "was occupied by flourishing cities, and an active and industrious population was ever ready to check the increase of stagnation, it might easily be kept under; but after the ambition of Rome, and her system of universal dominion, had rendered this tract of

country desolate, these wastes and fens naturally increased, and in process of time gained so much ground, as to render any attempt to remedy the evil only temporary and inefficient. The primary cause of the evil must doubtless have been the want of a fall in the Pontine plains, for the rivers which rise in the chain of the Volscian mountains bounding the marshes to the N.E., to carry off their waters into the sea, especially as they are apt to overflow in the rainy season. It is supposed that, when Appius constructed the road named after him, he made the first attempt to drain these marshes; but this is not certain, as no such work is mentioned in the accounts we have of the formation of this Roman way. But about 130 years after, there is a positive statement of that object having been partly effected by the consul Corn. Cethegus. Julius Cæsar was the next who formed the design of accomplishing the arduous task; but it is doubtful whether he ever actually began it. It therefore remained for Augustus to carry the plan into execution, which must have been attended with success, for we do not hear of any further works of that kind becoming necessary till the reigns of Trajan and Nerva. Inscriptions are extant which testify the interest which they took in these beneficial projects. The last undertaking of this nature, before the downfall of the Roman empire, was formed under the reign of Theodoric the Goth, by Cæcilius Decius, and apparently with good effect."

Boniface VIII., in the 13th cent., was the first pope who attempted to drain the marshes; Martin V. and Sixtus V. followed his example; but no substantial benefit was effected until the time of Pius VI., who restored the canal of Augustus under the name of the *Linca Pia*, and constructed the modern road. The expense of the works is said to have been 1,622,000 scudi (about 337,916*l.*); and the annual cost of keeping them up is estimated at 4000 scudi (844*l.*). For several miles of this route, the road of Pius VI. is constructed on the Appian. The tall elms on each side give it the appear-

ance of an avenue, which continues for so many miles in a perfectly straight line that it produces a wearisome effect upon the traveller, which the occasional picturesque scenes on the mountains on the l. of the marshes are not sufficient to counteract. The road for a considerable distance skirts the great canal called the *Canale della Botte*, the *Decennovium* of Procopius, originally made by Augustus, and memorable in the journey of Horace, who embarked upon it and proceeded in a boat to Terracina.

About midway between Torre Tre Ponti and Bocca di Finimè, the spot still called *Foro Appio* marks the site of *Forum Appii*, the station on the Appian way between Tres Tabernæ and Terracina. There is a small inn, where a lunch may be procured. It was at this spot that Horace embarked in the evening on the canal:—

Inde Forum Appi,
Differtur nautis, cauponibus atque malignis.
Sat. i. v. 3.

It has a higher interest for the Christian traveller, as the spot where St. Paul first met his countrymen from Rome. "And so we went towards Rome. And from thence, when the brethren heard of us, they came to meet us as far as Appii Forum, and the Three Taverns: whom when Paul saw, he thanked God, and took courage." *Acts xxviii.* The road follows the canal all the way to the next station, 2 m. before reaching which a road branches off on the l. to *Sezze* (6000 Inhab.), one of the most conspicuous objects among the mountains on the l. of the road, occupying the site of the ancient Volscian town of *Sotia*, the birthplace of Caius Valerius Flaccus, the author of the *Argonauticon*. It was the place where, from its strong position, the Carthaginian hostages given at the close of the second Punic war were confined. The old road from Rome to Naples passed at the foot of its steep hill. The only objects of interest at *Sezze* are the ruins of a building called the Temple of *Saturn*, and some remains of the amphitheatre.

[Before ascending the hill to *Sezze*, the road continues along its base to—

Piperno, 7 m. further. It preserves the name of *Privernum*, the birthplace of Camilla, and famous for its long struggles against Rome; but the ruins of the ancient city are 1 m. to the N., and in the plain, near the high road leading to Frosinone. The plain of Piperno is situated in the midst of the Volscian Mountains, the pinnacles surrounding it being crowned with the picturesque castles and villages of Rocca Gorga, Maenza, Rocca Secca, and Prossedi. 3 m. further S. is the Cistercian monastery of *Fossanuova*, in which St. Thomas Aquinas died, on his way to the Council of Lyons in 1274; according to Villani, of poison administered to him by order of Charles I. of Anjou, King of Naples. Its site may be seen from the high road in the valley through which descends the Amasenus.

5 m. beyond Fossanuova is *Sonnino*; and in a parallel valley, and 6 m. from Prossedi, San Lorenzo—two villages celebrated for their picturesque female costumes, and notorious as the headquarters of the most daring bands of brigands that have infested in modern times the road from Rome to Naples.]

Returning to the post-road—

1 *Bocca di Finimè*, a post station.

1 *Mesa*; on or near the site of the station *Ad Medias*, between *Forum Appii* and *Tarracina*. On each side of the entrance to the post-house is an ancient milestone, with inscriptions of the 6th year of the reign of Trajan; and near it are the remains of a large ancient tomb, on a huge quadrangular base cased with large blocks of limestone brought from the neighbouring Volscian mountains.

1 *Ponte Maggiore*, soon after passing which, the streams of the *Ufente* and *Amaseno*, the ancient *Ufens* and *Amasenus*, are crossed near their junction beyond Mesa at the 68th m. The *Amasenus* is mentioned by Virgil, in describing the flight of Metabus and Camilla:—

Ecce, fugae medio, summis Amasenus abundans
Spumabat ripis; tantus se nubibus imber
Ruperat; ille, innare paraus, infantis amore
Tardatur, caroque operi timet.—*Aen.* xi. 547.

The inscription relative to the works of Theodoric on these marshes, which is preserved at Terracina, was discovered here. Midway between Ponte Maggiore and Terracina were situated in the days of Horace the grove, temple, and fountain of Feronia,

quarta vix demum exponitur hora ;
Ora manusque tua lavimus, Feronia, lympha ;
Sat. i. v. 23.

but the traveller will not find any traces of the locality. A fine olive plantation has been lately made on the declivity of the adjoining mountain by Count Antonelli, and forms a remarkable object from Ponte Maggiore. The modern road leaves the line of the Appian at the base of the hill of Terracina, the latter running more to the l., and nearer the base of the mountain. A fragment of it may be seen in a stable nearly opposite to the inn.

1 TERRACINA (5000 Inhab.—*Inn* : *La Posta*, tolerable, but make your bargain beforehand), the *Anxur* of the Volscians, the *Trachina* of the Greeks, and the *Tarracina* of the Romans, who made it one of their naval stations. Its Volscian name was retained by the Latin poets, who frequently allude to the beauty of its position :

Milia tum pransi tria repimus ; atque subimus
Impositum saxi late candentibus Anxur.

Hon. Sat. i. v. 25.

O nemus, o fontes, solidumque madentis arenam
Littus, et aequoreis splendidus Anxur aquis.
MAUR. x. 51.

On entering Terracina the traveller will not fail to recognise, in the palm-trees, the orange-groves, the aloe, the pomegranate, and the prickly pear, his approach to the bright and sunny climate of the South. He will find that Terracina is not merely the frontier which separates the States of the Church from the Kingdom of Naples, but the point where a line of demarcation may be drawn between the physical characters of the two territories.

It is picturesquely situated at the base of the extreme S. point of the Volscian mountains, which here advance so precipitously into the sea as to leave scarcely room for the passage of the road. It is the frontier town of

the Papal States, and passports must be *viséed* by the police before quitting it for Naples.

Its bishopric, now united to that of Piperno and Sessa, dates from the earliest ages of the church, the first bishop being S. Epafraditus, said to have been a disciple of St. Peter's, A.D. 46. The high road passes through only a portion of the town, which is situated chiefly on a steep elevation above it, crowned by an ancient monastery ; and higher still are the ruins of the palace of Theodoric. Beyond the inn is a detached mass of rock rising boldly above the road, a conspicuous and picturesque object, which forms so characteristic a feature in the scenery of Terracina. It was formerly inhabited by a hermit, whose cell may be descried about half up its side. There are few places which present so many memorials of the nations and kingdoms which have successively exercised their influence on the destiny of Italy. The ruins which we find here recall the Volscians, the Greeks, the Romans, and the Goths ; whose monuments still exist side by side with the works of the modern popes.

The *Cathedral*, dedicated to St. Peter, is supposed to occupy the site of the temple of Jupiter Anxur. The beautiful fluted marble columns were taken from the ancient building, together with a marble vase covered with bas-reliefs, and a fragment of mosaic. In the Piazza is the inscription relating to the attempts of Theodoric to restore the Appian Way. Above the town are considerable remains of Pelasgic walls and some ancient reservoirs for water ; but the most conspicuous and picturesque ruins are those of the *Palace of Theodoric* on the summit of the precipice. No one who can spare a couple of hours should omit visiting this ruined palace of the Gothic lawgiver. Besides the view, which is very beautiful and extends on the one side, over the whole expanse of the Pontine Marshes, and on the other, over the coast as far as Ischia, embracing the Ponza islands, the building itself is extremely interesting. Many of the corridors and chambers are perfect, and resemble in

their arrangement those of Nero's Palace in Rome. Near the path leading to it are the ancient quarries, on the side of the cliff, where there are several Roman inscriptions, left by the workmen in former days. The ascent ought not to be attempted without a guide, an office which any of the numerous boys who are always hanging about the inn will readily discharge for a paul. The ancient Port is now nearly filled up with sand, but its massive mole, and the size of the basin, said to be upwards of 3800 feet in circuit, still attest its importance as one of the principal naval stations of the Romans. The rings for mooring the vessels may still be seen in the S. angle of the harbour. The palace of Pius VI. is perhaps an appropriate memorial of the immense efforts made by that pope in draining the marshes. It commands one of the finest views on this coast of Italy. A new pier has been lately run out beyond the ancient port, which affords protection to the small vessels frequenting it from westerly winds.

Passports are viséd at Terracina, for which a fee of 1 paul is paid; and no one is allowed to proceed towards Rome if his passport does not bear the visa of the papal authorities at Naples.

The noble promontory of Circe, the *Promontorium Circæum* of the ancients, now *Monte Circello*, is a perpendicular mass of limestone, almost isolated at the extremity of the Pontine Marshes. It may be easily visited from Terracina. The distance to San Felice by the road which runs close to the seashore is 10 m. There are few spots in this part of Italy which are more famous in ancient poetry than this promontory, regarded by the Romans as the fabulous island of Circe.

Proxima Circææ raduntur littora terra,
Dives inaccessos ubi Solis filla lucos
Assiduo resonat cantu, tectisque superbis
Urit odoratam nocturna in lumina cedrum,
Arguto tenues percurrens pectine telas.
Hinc exaudiri gemitus, iræque leonum
Ycla recessantum et sera sub nocte, rudem-
am;
Eligerique euses, atque in præsepibus ursi
Savire, ac formæ magnorum ululare luporum;
Quos hominum ex facie Dea, sæva potentibus
herbis
Induerat Circe in vitulus ac tecta ferarum.

Quæ ne monstrâ pili paterentur talla Troës
Delati in portus, neu littora dira subirent,
Neptunus ventis implevit vela secundis.
Atque fugam dedit, et præter rada fœrvida vexit.
Virg. *Æn.* vii. 10.

On the summit of the mountain, which commands one of the most striking prospects in Italy, some ruins may still be traced, which are believed to be the remains of a Temple of the Sun, or, more probably, of the ancient citadel. The city of *Circæii*, one of those captured by Coriolanus, which was in existence in the time of Cicero and was the scene of the exile of Lepidus, is supposed to have been situated either at *San Felice* on the S. side of the promontory, or in the neighbourhood of *Torre di Paola* on the W. Ruins are still visible at both places. From the agreeable position of this city near the sea, and the facilities it afforded for hunting the wild boar, it was the frequent residence of many eminent Romans. Polybius mentions his having often enjoyed the boar-hunt in its neighbourhood. It was one of the favourite retreats of Cicero, of Atticus, and, in later times, of Tiberius and Domitian. Among the Roman epicures it was famous for its oysters:—

Circæis nata forent, an
Lucrinum ad saxum. Rutupinove edita fundo
Ostren, callebat primo deprendere morsu.
Juv. *Sat.* iv. 140
Ostrea Circæis, Miseno oriuntur echini.
Hon. *Sat.* ii. rv. 33.

A large cavern called the *Grotta della Maga* deserves a visit. It is celebrated for its stalactites.

On leaving Terracina, the road, following the Appian, skirts the base of the mountains, which advance so precipitously into the sea that there is merely room for the road. This narrow pass is the *Lautula*, where a battle was fought between the Romans and the Samnites, B.C. 315; in the second Punic war, it was the stronghold of Fabius Maximus, who held the defile, and prevented the passage of Hannibal by the Appian. About $\frac{1}{2}$ m. to the l. on the slope of the hills is the *Retiro*, a convent of *Zoccolanti* friars, supposed to stand on the site of a villa where the Emperor Galba was born. The lake on the rt., called *Lago di Fondi*, is the *Lacus FUNDANUS*, or *Amy-*

clanus. The latter name was derived from the city of *Amyclæ*, which stood on the plain between the lake and the sea. Its foundation was ascribed to a band of Laconians; who, according to Pliny and Servius, were compelled to abandon it by swarms of serpents. Other writers refer to this city the legend of the destruction of the Læconian Amyclæ in consequence of the silence imposed by law upon the inhabitant, as a punishment for numerous false alarms of invasion. When the enemy at length came, no one dared to announce their approach. This view is favoured by the epithet of *tacita Amyclæ* applied to it by Virgil. On either side of the road, after leaving Terracina, may be seen the remains of numerous Roman tombs. The papal frontier is crossed at the Torre dell' Epitaffio.

About 4 m. from Terracina, and 2 m. farther, we reach the tower called *Torre de' Confini* (66 m. from Naples), or *La Portella*, from the arched gateway under which the road passes, a small castle with bastions, which is the frontier station of the kingdom of the Two Sicilies. Passports are viséd here, and the traveller is asked to sign a declaration that he has no contraband articles, which, on being presented at Fondi and Mola di Gaeta with a small gratuity, will prevent any further search. Beyond Portella, on the l., is the village of *Monticelli*, upon a height above. The province of Naples which is now entered is the *Terra di Lavoro*, one of the most fertile and most interesting districts of the kingdom. Some remains of tombs skirting the Appian are seen on the l. before reaching the gate of

$\frac{1}{2}$ m. *Fondi* (~600 Inhab. — *Inn*: *Locanda Barbarossa*, very indifferent), a dirty and miserable town, which retains the site and name of *Fundi*, celebrated in Horace's Journey for the amusing importance assumed by the prætor;

Fundus, Ausidio Lusco prætoris libenter
Linguius, insani ridentes præmia scribæ,
Prætextam, et latum clavum, prunæque
batillum. *Sat. i. 6. 34.*

Luggage is now very seldom examined here; a small fee will prevent any interference.

The family of Livia, the wife of Augustus, came originally from Fundi.

The main street is built on the Appian Way, and some portions of its pavement have been preserved. The polygonal walls may also be traced for a considerable distance, especially on the rt. of the gate by which we enter the town. The principal ch., dedicated to St. Mary, is in the Italian Gothic style, with some round almost Norman arches. The interior is sadly neglected, and has an old fresco and some specimens of Gothic mouldings. The cell in the Dominican convent in which St. Thomas Aquinas taught theology is now converted into a chapel. An orange tree which he planted, and a well called after him, are also shown. The general appearance of Fondi, and the wild costume and sinister countenances of the inhabitants, confirm the ill repute it has borne for centuries, as the robbers'-nest of the frontier. No two towns in Italy have contributed so many "heroes" to the army of brigands as Fondi and Itri. In the 16th cent. Ferdinand the Catholic bestowed the estate of Fondi, with the title of Count, on Prospero Colonna. The widow of his kinsman Vespasino Colonna was the Countess Giulia Gonzaga, whose beauty was so remarkable that its fame had reached even to the Turkish court. In 1534, while she was residing in the castle, Heyradin Barbarossa, the brother of the famous pirate Aruch Barbarossa, the usurper of Algiers, landed on the coast during the night, and attempted to carry her off in order to present her to Sôleiman II. The clamour of the Turks roused the countess in time to allow her to escape. She jumped from the window of her bedroom, and fled naked, in the dead of the night, to the mountains, where she concealed herself. Barbarossa, disappointed of his prize, sacked and destroyed the town, and carried off many prisoners. An inscription in the church records the event. The Turks again sacked the town in 1594.

The *Cæcubus ager*, one of the most celebrated wine countries of the Romans, seems to have been the low hilly tract from Fondi to Sperlonga, and bordering on the *Sinus Amyclanus*.

Cæcubum, et prælo domitam Caleno
Tu bibes uvam. Mea nec Falernæ
Temperant vites, neque Formiani
Pocula colles.

Hon. Od. l. 20.

The range of hills, the Monte Calvi and M. Furca, extending from Fondi to the sea, produces good wine even in our days. In the neighbourhood of the town are some interesting Roman ruins, a house built on a terrace of polygonal construction, and below it a mass of reticulated masonry, still bearing the name of *Varonianus*, its supposed owner.

On leaving Fondi (from which an additional horse is required) the road for 4 m. traverses the plain, ascending gradually to the foot of the pass leading to Itri, winding up the mountains amidst scenes of a lonely aspect, which seem, both by the natural formation of the country and by the facilities of escape from one frontier to the other, peculiarly fitted to be the haunt of the brigands of both states. During the 16th cent. this pass was the head quarters of Marco Sciarra, the captain of banditti who immortalised himself by the compliment he paid to Tasso. It is related by Manso, that Sciarra, hearing that Tasso was on a visit at Mola di Gaeta, sent to offer him, not only a free passage, but protection by the way; assuring him, that he and his followers would be proud to execute his orders. Near the foot of the pass is a fort commanding the road, and along the ascent stations for the gendarmerie, by whom the road is now well guarded, and there is no danger of this kind. From the summit of the pass a descent of 1 m. leads to

1 Itri (4500 Inhab.), a miserable town picturesquely placed on a lofty hill, and surmounted by a ruined castle. It enjoys the undisputed pre-eminence of being the birthplace of Michele Pezza, better known as *Fra Diavolo*, a nickname he earned by escaping pursuit for two years, whilst under sentence of decapitation, prior to his employment as a political agent. In 1799 he, with his band, held the passes from Portella to Mola di Gaeta, and his career was one continued series of wholesale murders. Both he and

Mammone, another chief of brigands, notwithstanding their atrocities, were loaded with honours by the Royal family of Naples during the struggle of 1799. In 1806, *Fra Diavolo*, having landed from Sicily at Sperlonga, was encountered by a French detachment, and defeated. In the hope of finding a way of escape to Sicily, he remained with a small band for two months, wandering by night from forest to forest to evade his pursuers. At length, wounded and alone, and worn out by want and fatigue, he went disguised to seek repose and buy ointments at Baronisi, a village near Salerno, where, suspicion being raised, he was arrested, recognised, and condemned to death. A post-road of 16 m. has been lately opened from Itri to San Germano.

[About 8 m. from Itri, by a mountain path, is *Sperlonga*, a fishing village on a little sandy cape. It was anciently called *Spelunca* from the numerous natural caverns in the rock. It was in one of these caverns that the Emperor Tiberius, who had here a villa, was saved by the physical strength of Sejanus from the death which the fall of the rocks at the entrance inflicted on his courtiers. This cavern is $\frac{1}{2}$ m. from the village, and has still remains of seats, divisions, and ornaments in stucco. The path that leads to it by the water-side is bordered with Roman remains. Barbarossa made *Sperlonga* a resting-place for a night previous to his attacking Fondi. The best way of visiting *Sperlonga* is to go by water from Gaeta, a distance of 9 m.]

On leaving Itri the road descends the hill amidst vineyards and forest trees. As it approaches the coast the scenery increases in beauty, and classical interest becomes more absorbing. Shortly before reaching Mola the road opens upon the lovely bay of Gaeta, bounded on the S. by its headland, covered with bright battlements and villas. In the distance are Ischia and Procida; and further still we may descry the blue mountains which form the E. curve of the bay of Naples, and the well-known outline of Vesuvius. As we advance, a massive circular tower, in the midst of the vineyard on the

rt., and overhung by a carrouba tree, is a picturesque object in the landscape, and would probably be selected by the artist as a striking feature in every view of the bay from this road, even if it did not possess a higher interest as the Tomb of Cicero. This massive sepulchre too closely resembles the other buildings of the same kind on the Appian to leave any doubt as to its real destination; it consists of two stories resting upon an immense square base, and is surmounted by a small lantern with windows. On the hill above the road some vestiges of foundations may still be traced which probably mark the site of the temple dedicated by Cicero to Apollo; and on the shore, as we shall presently see, considerable remains still exist to denote the position of the Formian villa. The intervening space is now covered with wood and vineyards; and the locality answers so well to the description of Plutarch, that classical enthusiasm may be pardoned for accepting the tradition which supposes this tower to have been erected on the spot where the centurion overtook the litter in which the great orator was escaping to the sea-side, and where the champion of freedom fell beneath the sword of the tribune whose life he had saved by his defence. In spite of the apparent probabilities in favour of this building, antiquaries have suggested that the square ruins on the hill above the road are more probably the remains of the tomb. Tradition, however, often a better authority, has given this tower the name of *Torre di Cicero*.

The little suburb of *Castellone di Gaeta* is supposed to mark the site of *Formia*, the capital of the *Lastrygones*, and the well-known scene of the inhospitable reception of Ulysses. Some portions of its ancient walls and a gateway may still be traced. The wealthy family of Mamurra, who was himself a native of Formia, had engrossed so great a part of the locality, that Horace (who slept there at the house of Murena, the brother of Licinia, whom Mecænas married) calls it the "city of the Mamurres"—*Urbs Mamurrarum* :—

In Mamurrarum lassæ deinde urbe manemus,
Murena præbente domum, Capitone cultum.
Sat. 1. 5. 37.

The line of coast from Castellone to Mola was lined until lately with remains of extensive substructions, terraces, vaulted passages, baths, and grottoes, which appear to have belonged to different Roman villas. The greater part have been destroyed in transforming the Villa Caposele into the modern villa of the king on the site of the latter—the only portion now visible being included in the gardens below the Albergo di Cicero, consisting of a large hall and about a dozen of smaller rooms. The Formian Villa of Cicero occupied probably the site extending from the royal villa to the gardens of the inn, at the base of which is the little port recently erected by his Majesty.

5 m. *Mola di Gaeta*, (8000 Inhab.—*Inns*: the *Villa di Cicero*, good and well situated, kept by Giordano, who is not always civil to his guests. It is situated on the hill before descending to the town, and adjoining the Villa Reale; it is one of the best between Rome and Naples, and for persons travelling with post-horses can be reached in a day (14 hours) from the former, and on the second for those with veterinary horses. The view from the windows in front over Gaeta, its fortresses and citadel, is one of the most lovely in Italy. *Albergo della Posta*, in the town below and on the sea-shore, is very indifferent.) As the prices at the Mola inns have been frequently complained of, it may be well to make a bargain beforehand. Passports are *viséd* at Mola; and as it is on the 3rd Custom-house line, luggage may be examined, but this is now generally dispensed with on administering a fee of 2 or 3 pauls.

The Formian Villa of Cicero.—The ruins in the grounds of the Villa Caposele were until lately the chief objects of interest at Mola. Below the terrace of the inn, which commands a beautiful prospect, the gardens are filled with masses of reticulated masonry, which are supposed to have been the baths of the Formian Villa, the favourite resi-

dence of the great orator, the scene of his political conferences with Pompey, and the calm retreat in which he enjoyed the society of Scipio and Lælius. It is consolatory to find that, however much doubt may have been raised as to the precise purposes of these ruins, the lapse of two thousand years has not altered the majestic mountains which surround the bay; the sea still washes the bright beach upon which the illustrious philosopher loved to ramble; the

Temperate dulces Formice litus

is as mild and lovely as when Martial celebrated it; and the Etesian breezes during the summer season are still as grateful as when Plutarch wrote his description of the spot. Independently of these associations, the bay of Gaeta recalls the well-known descriptions of Homer, Virgil, and Horace. Local attachment has reconciled the scenery of Mola with that mentioned in the *Odyssey*, and even the fountain of *Artacia*, where Ulysses met the daughter of Antiphates king of the *Læstrygonæ*, is identified with one still flowing. The vine of the neighbourhood, so celebrated by Horace, has not lost its superiority.

*Quamquam nec Calabre mella ferunt apes,
Nec Læstrygonia Bacchus in amphora
Lauguescit mihi.*

Hor. Od. iii. 16.

EXCURSION TO GAETA AND THE ISLANDS OF PONZÀ, PALMAROLA, &c.

Until lately a pleasant excursion of 4 m. along the shores of the bay, which abound everywhere with the ruins of Roman villas, would have brought us to GAETA, the ancient *Gaieta*; but now all access to it is interdicted to strangers since the king has established his residence there. Before reaching it a long village, called the Borgo, extending along the beach, is traversed, beyond which all strangers are prohibited proceeding. The town of Gaeta stands at the base of a rounded hill, crowned by the tomb of *Mutatius Plancus*, now a fortress, and on a projecting headland, which advances into the sea and forms the N. end of the extensive bay anciently

called the *Sinus Caietanus*, and still known as the *Golfo di Gaeta*. The W. side of the bay was studded with Roman villas. Scipio Africanus and Lælius were in the habit of retiring there and amusing their leisure with picking up shells on the beach. The port and promontory, to which Virgil has given an immortal interest as the burial place of the nurse of *Aeneas*, are picturesque objects from all parts of the surrounding country:

*Tu quoque litloribus nostris, Aenea nutrix,
Æternam moriens famam, Caieta, dedisti;
Et nunc servat honos sedem tuus.*

Æn. vii. 1.

After the fall of the Roman empire, Gaeta was one of the three Greek municipalities which became the refuge of the civilization of Rome. Amalfi, Gaeta, and Naples subsequently advanced to independence on the ruins of the Eastern empire, too enfeebled to offer opposition to the change. Their chief magistrate bore the title of *doge, duca, or ipata*; their wealthy merchants had ships and settlements in the great ports of the Levant. The bluff promontory of Gaeta, united to the main land by a low and narrow isthmus, strengthened by walls, and backed by the defiles of the *Cæcuban* mountains, gave to this ancient settlement that natural strength which has made it in our own times the key-fortress of the kingdom. The city consequently survived the invasions of the Lombards and the Saracens, and did not lose its liberty until the 12th cent., when it was absorbed, along with the other free cities of Southern Italy, in the Norman conquest. The position of Gaeta is extremely beautiful, and its rich orange, lemon, and citron groves give it a peculiarly southern character. It is the chief city of a district, and the see of a bishopric. It has 14,000 Inhab., including the garrison. The *Cathedral* contains the standard presented by Pius V. to Don John of Austria, the commander of the Christian army at the battle of Lepanto. The celebrated column with 12 faces, on which are inscribed the names of the 12 winds in Greek and Latin, is one of the most curious monuments in

the town. On the highest point of the promontory is the circular building which forms so conspicuous an object in the landscape. It is shown by the inscription to be the tomb of L. Munatius Plancus, and is now called the *Torre d'Orlando*. The other antiquities of Gaeta are the remains of the amphitheatre and theatre, the vestiges of a temple, and the villas of Seaurus and Hadrian. The beauty of the women is very striking.

The *Citadel* of Gaeta has always been one of the strongest positions in the kingdom of Naples. The castle was enlarged by Alfonso of Aragon in 1440. During the invasion of Naples by the French army of Louis XII. in 1501, Gaeta was obliged to surrender by the distressed circumstances of Frederick of Aragon. In the war which arose out of the partition treaty of Granada, it was the last stronghold of the French, and was besieged and captured by Gonsalvo da Cordova, after the battle of the Garigliano, in 1504. Charles V. built another castle and strengthened the fortifications by the addition of important outworks. In 1734 it was besieged by the Spaniards under the Duke di Liria and Charles III., and dishonourably surrendered by Count Tattenboch. During the French invasion of 1798, the fortress, commanded by the Swiss General Tschudy, surrendered at discretion to the army of General Rey; an event so disgraceful that it was regarded as an act of treachery, for the garrison contained 4000 soldiers, 70 cannon, 12 mortars, 20,000 muskets, and supplies for a year. After the treaty of Aix-la-Chapelle the fortifications were again strengthened, and the citadel was enabled to sustain the memorable siege of 1806, which is well known from the operations of our navy on the coast in support of the besieged. At the approach of the French army under Massena, the feeble regency of Naples engaged to give up all the fortresses of the kingdom. The citadel of Gaeta was commanded by the Prince of Hesse Philipstadt, who answered the summons of the regency by saying that he should disobey their commands for the higher

commands of honour and of war. The prince, assisted by the English fleet upon the coast, gallantly held out until the fall of Scilla in July 1806; and on the 18th of that month, after ten days' continued firing, the fortress honourably capitulated. The palace of the governor was the residence of Pius IX. in 1850, after his flight from Rome, and has since been much enlarged by the present king. In the tower of the citadel lies buried the Constable de Bourbon, who was killed at the capture of Rome in 1527. The military defences of Gaeta have been immensely strengthened and extended of late years, and it is now one of the strongest places in Italy. Of late it has formed the favourite residence of the sovereign, and is said to contain 15,000 troops. An extensive line of batteries along the shore encircle not only the old castle but the adjoining hill, and a magnificent Gothic church, dedicated to St. Francesco, is now in progress: seen from a distance—the only way it can be by the traveller—it will form a splendid pile, with its fine front and detached campanile. The royal residence is at the junction of the hill of Munatius Plancus and the fortress or castle; along the former roads have been carried in different directions, and the Roman tomb, formerly of difficult access, can be reached in a carriage.

About 30 miles S.W. of Gaeta are the islands of *Ponza*, *Palmarola* and *Zannone*, with some smaller rocks. They belong to the district of Gaeta, and have 2000 Inhab. *Ponza*, *Pontia*, 12 m. in circumference, is the largest. It received the thanks of the senate for its devotion to Rome in the second Punic war. Tiberius banished to this island his nephew Nero, the son of Germanicus, who put an end to his life. It is, however, more interesting as the spot on which many of the early Christians suffered martyrdom during the reigns of Tiberius and Caligula. It gives name to the naval victory of June 14th, 1300, in which the fleet of Frederick of Sicily, under Corrado Doria, was defeated by that of Robert, Duke of Calabria, under Ruggiero di Loria. *Palmarola*, 4 m. from *Ponza*, is

the ancient *Palmaria*; and Zannone, 7 m. from Ponza, is the ancient *Sinonia*. Ponza figures in our naval history as the scene of one of the most spirited achievements of the last war. The island was occupied by the French, and its possession being considered important to our operations, Capt., now Admiral Sir Charles Napier, having under his orders the *Thames* and the *Furieuse*, ran under the small mole, which was bristling with cannon, and captured the island without the loss of a man, before the enemy could recover from the panic produced by so unexpected an intrusion. Sir Charles bears the title of Count of Ponza, conferred upon him by Ferdinand I., in honour of this conquest. These islands, highly interesting to the geologist, have been described by Brocchi, the celebrated Italian geologist, and by Mr. Powlett Scrope. Zannone, the island nearest to Gaeta, is composed chiefly of limestone covered with trachyte; the limestone being converted into dolomite at the point of contact. The other islands are entirely volcanic, although no trace of a crater has yet been discovered. Ponza is composed of prismatic trachyte, accompanied by a semi-vitreous conglomerate, enclosing fragments converted into obsidian, pearlstone or pitchstone porphyry. On this conglomerate the trachyte, which forms the great mass of the island, rests.

South of Gaeta, and about midway between this group and Ischia, are the islands of *Ventotene* and *San Stefano*, with 750 souls. At San Stefano is the *ergastolo* or prison for state criminals. Ventotene, the ancient *Pandataria*, is the island to which three princesses of imperial Rome were exiled. Julia, the only daughter of Augustus, the beautiful but dissolute wife of three husbands, Marcellus, Agrippa, and Tiberius, was banished by her father to this island, on account of her dissolute life. Her daughter, Agrippina, the wife of Germanicus, was banished to the island by Tiberius, and allowed to perish by hunger. Octavia, the daughter of Claudius and Messalina, and the divorced wife of Nero, was banished to Pandataria by the Empress Poppæa, who compelled

her to commit suicide by opening her veins, and then ordered her to be beheaded, that she might witness the death features of her rival.

Leaving Mola di Gaeta for Naples, the road enters the plain of the Garigliano, across which the drive is beautiful. 3 m. from Mola on the rt. is the picturesque headland of *Scaw's*, with its little fishing port. The bridge over the little stream which the road crosses near Mola was the last point at which the French ineffectually attempted to rally after their rout on the banks of the Garigliano in 1503.

[Two m. beyond Mola a bridle path of 18 m. branches off on the l. to San Germano. Leaving Castellonorato and Spigno on hills to the l. it crosses the *Ausente*, a tributary of the Garigliano, and reaches a secluded plain where this small stream rises. Here several remains of buildings, and broken marble pillars and capitals, scattered among vineyards and thickets of myrtle, are supposed to point out the site of *Ausonia*, a city destroyed during the second Samnite war by the Romans, who, according to Livy's account, put all its inhabitants to the sword—*nullus modus cædibus fuit*. In the ch. of S. Maria del Piano, supposed to stand on a temple of Hercules, there are some tombs of the 15th cent. Along the path, for the last 5 m., are considerable remains of an old Roman road which connected the *Via Appia* and the *Via Latina* between *Formia* and *Casinum*. A gentle ascent, from which there is a magnificent view over the bay of Gaeta, leads to *Fratte* (3000 Inhab.), a village on the ridge of hills. In its principal ch. there are two ancient sarcophagi, and a large marble pedestal with an inscription showing that it was dedicated to Hercules. Leaving Rocca Guglielma on an apparently inaccessible rock on the l. and passing under the dreary village of Castelnuovo, the path descends to S. Gregorio, beyond which the *Liris* is crossed in a ferry-boat. Half a mile on the l. of the path, near the river, at a spot called *Teramo*, are several ruins supposed to belong to *Interamna Lirinas*, an ancient city of the

Volscians. Passing next through the village of *Pignaturo* (4000 Inhab.), where several antiquities have been found, 4 m. further the path reaches S. Germano (Rte. 41).]

On the l. of the road, before reaching the bridge over the Garigliano, a long line of arches of an aqueduct are seen stretching across the plain, and the road at length passes close to the theatre and the amphitheatre which mark the site of the city of MINTURNÆ; both close to the post-house. The plain in which they stand, formerly marshy but now well cultivated, although unhealthy, replaces the swamps in which Marius concealed himself among the rushes from the pursuit of Sylla; and the memorable exclamation of the mighty Roman, *Homo! vultes occidere Cuium Murium?* will not fail to command respect for the ruins of Minturnæ as long as one stone remains upon another. The town of *Tractio* (6000 Inhab.), which is seen on a hill on the l. $\frac{1}{2}$ m. off the road, arose out of the ruins of Minturnæ.

The Battle of the Garigliano, which has given great interest to this plain, was fought Dec. 27, 1503, on the right bank of the river, a short distance above the point where it is crossed by the present road. The position of the French was not far from the road. They occupied the rt. bank of the river, which is near the heights below Tractio, and less marshy than the l., among whose swamps the Spanish army under Gonsalvo da Cordova remained encamped for fifty days, exposed to all the miseries of the rainy season, awaiting the attack with a constancy of purpose which contrasts strongly with the impatience of the French, upon whom the climate had begun to exercise its fatal influence. The French made some show of an attack by carrying a bridge across the river from their position, but it was productive of no important result, except one of the most chivalrous exploits of the Chev. Bayard, who is said to have defended it single-handed against 200 Spanish cavalry. Gonsalvo at last threw a bridge across the river at Suio, and surprised the French in their position,

who, already worn out with sickness, fled across the plain to the bridge of Mola, and Gonsalvo at the close of the day was master of the kingdom. Pietro de' Medici, who, after being expelled from Florence, had become a follower of the French camp, at the first rout of the army embarked at the mouth of the Garigliano with four pieces of cannon, which he hoped to carry to Gaeta, but the crowd of fugitives who rushed into the boat was so great that it sunk, and he and all on board perished.

1 *Garigliano*: a post station. The river Garigliano is crossed by a suspension bridge, erected in 1832. A toll of 2 carlini (8d.) is paid for each horse in passing it. The Garigliano is one of the important rivers of the kingdom. As the ancient *Liris*, it separated Latium from Campania; and its sluggish stream was noticed by many of the poets:—

Non rura, quæ Liris quieta
Mordet aqua, taciturnis amnis.

Hon. *Od.* i. 31.

Before crossing the river, the modern road quits the Appian, which may be traced along the sea shore to *Monteragone* (3000 Inhab.), marking the site of *Sinuessa*, mentioned in the journey of Horace, who there met Virgil and his other friends:—

Namque
Plotius, et Varius Sinuessa, Virgiliusque
Occurrunt; animæ, quales neque candidiores
Terra tulit, neque quæis me sit devinctior alter.
O qui complexus, et gaudia quanta fuerunt!

Sat. i. v. 39.

On the sea-shore, at a place called *La Posla*, are remains of an arch, supposed to mark the site where the *Via Domitiana* leading to Pozzuoli branched off from the *Appian*, and where an arch was erected to Domitian.

The road from Garigliano to Sant' Agata passes over a rich plain for 6 m. until the ascent over the hills of Sant' Agata: during this part of the road the traveller will have some magnificent peeps up the plain of the Liris, backed by the snowy range of the Central Apennines. As we ascend towards Sant' Agata the volcanic rocks of the Campagna Felice are met for the first time—the hills to the rt. being of limestone,

and on extending to the sea-shore ending in the rocky promontory of Mondragone.

8 m. *Sant' Agata*, situated near the summit of the pass. (*Inns: La Posta*, and the *Casa Nuova*; two houses belonging to the same proprietor; often the sleeping place of the vetturini between Terracina and Naples. The *Casa Nuova*, from the windows of which there is a fine view over the town of Sessa and the hills of Rocca Monfina, will be best suited for families.)

[Half a mile from Sant' Agata, from which it is approached by a long high viaduct, and prettily situated among the hills, is *Sessa* (18,000 Inhab.); which stands on the site of *Suessa Aurunca*, and contains many ancient remains, particularly the ruins of a bridge, still called *Ponte Aurunca*, and of an amphitheatre. The cathedral contains inscriptions, a mosaic pavement, and other antique fragments; in the ch. of S. Benedetto there are extensive vaults, supposed to be the remains of a Roman reservoir; and in the monastery of S. Giovanni there is a *crypto-porticus*, remarkable for the large size of the stones with which it is built. The hill on which Sessa is situated is a mass of volcanic tufa, in which have been discovered painted chambers, erroneously supposed to have belonged to a city covered by a volcanic eruption. Sant' Agata is the best place for visiting the volcanic group of hills of *Rocca Monfina*, lying about 5 m. from it, nearly midway between this road and that from San Germano. The innkeeper at Sant' Agata will furnish guides and donkeys to visit this interesting volcanic region; the ascent will be about 6 m., during which Sessa can be visited, as it lies on the line of road, and if the traveller prefers he can descend to Teano on the opposite declivity of the range, still 4 m. farther. The detached hills, which appear to have originally formed the outer edge or encircling ridge of its great elevation crater, enclose a space nearly 9 m. in circumference. Within this space are two smaller cones, the highest of which, called *Montagna di Santa Croce*, attains an elevation of 3200 ft., or about 400 ft. lower

than Vesuvius. The igneous rocks of Rocca Monfina are remarkable for their large and perfect crystals of leucite. On the summit of one of its highest narrow ridges, called *La Serra* or *La Cortingella*, some fragments of ancient walls built of lava, and massive substructions, probably of a temple, are traceable, which have been identified with *Aurunca*, the capital of the *Aurunci*, who occupied this small volcanic district. In B.C. 337 the *Aurunci*, being hard pressed by the *Sedecini*, abandoned *Aurunca*, which was destroyed by their enemies, and took refuge at *Sessa*, which was hence distinguished by the epithet *Aurunca*.]

Leaving Sant' Agata, we pass through the village of *Cascano*, situated on a saddle-back of secondary limestone upon the ridge of *Monte Massico*, extending from the hills of Sessa in a S. direction to Mondragone, and preserving the name of a tract which the Latin poets have made familiar by their praises of its vines:—

Est qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit.

HOR. *Od.* i. 1.

The *Falernus Ager* is considered to be the tract extending from the Massic hills to the Volturno, and including therefore the neighbourhood of Mondragone, near which was the *Faustianus Ager*, in which the choicest Falernian was produced.

3 miles beyond Cascano a road on the l. leads to Teano, before reaching which, on descending from the heights of La Montagna Spaccata, the view over the plain of the Volturno and the Campania Felice is magnificent. A beautiful drive across a fertile plain leads to Francolisi, a picturesque castle above the osteria. Near this the road crosses the *Savona*, deeply encased, the *Piger Savo* of Statius, which has its origin in the mineral springs near Teano; and 2 m. farther still is the post station of

1. *Sparanisi*. The village of Sparanisi is at a short distance on the l. A good road of 12 m. branches off on the rt. to Mondragone from this post station; close to which the railway from Capua

to S. Germano crosses. 4 miles from Sparinisi at *Lo Spartimento*, the upper road from Rome through Frosinone and San Germano falls into this. Before reaching Capua we cross the Volturno (*Vulturno*) upon a bridge rebuilt by Frederic II., whose statue is placed near the gate of the city. This river is often mentioned by the Roman poets for the rapidity of its current. As Capua is a fortified town, the formality of having the passports *viscé*d, even though the traveller be merely passing through it, is required. A toll of 4 ducats is exacted for a close carriage, and of 2 for an open one.

8 m. CAPUA. (10,000 Inhab. *Inns*: *La Poste*, very dirty and ill kept; *La Festa* and *Belvedere*, bad and dirty.) It does not stand on the site of ancient Capua, but on that of *Casilinum*, well known for its gallant defence against Hannibal. The position of ancient Capua is to be sought at *Santa Maria*, 2 m. distant.

Modern Capua was built in the 9th cent., and is the see of an archbishop, who is always a cardinal. It stands on the l. bank of the Volturno, which forms so extensive a curve as to surround at least two thirds of the town. Its fortifications, first erected in 1231 by Fuccio Fiorentino, were reconstructed and enlarged by Vauban on the modern system. They were remodelled and strengthened with earthworks in 1855, under the direction of a Russian officer. In 1501 Capua was treacherously taken and sacked by Cæsar Borgia, when 5000 of its inhab. perished by the sword. Near the nunnery a terrace is shown from which many ladies, to avoid dishonour, threw themselves into the river. Capua now ranks as one of the three military stations of the first class in the kingdom. The Gothic cathedral has preserved some granite columns of unequal size from the ruins of *Casilinum*, and on the high altar there are two fine columns of *verde antico*. In the subterranean chapel, which is of the Norman times, are a Roman tomb with bas-reliefs and a *Pieta*, and an Entombment by *Bottiglieri*, erroneously attributed to Bernini. The ch. of the *Annunziata*

is supposed to be built on the ruins of an ancient temple. Under an arch of the *Piazza dei Giudici*, beside the church, are preserved some ancient inscriptions, probably from ancient Capua, and a curious bas-relief of Jupiter, Minerva, and Diana, with a representation of a tread-wheel, with men inside working it, from the sepulchral urn of a certain Proseus Redemptor or contractor. It was from the *Piazza dei Giudici* that Borgia, while receiving the ransom agreed upon for peace, gave the signal for the massacre.

There are two roads from Capua to Naples; one through Santa Maria di Capua, the other through Aversa, which is the post road. The road through Santa Maria is 3 m. longer, but affords an opportunity of examining the ruins of ANCIENT CAPUA (*Excav. from Naples*). There is also the railroad through Caserta, which is a mode of going to Naples often adopted. The railway station at Capua is immediately outside the gate leading to Naples.

The country by the Aversa route to Naples is a continued vineyard. It is marked by its extraordinary fertility, and is reputed to be one of the richest in Europe. 2 m. beyond Capua the road skirts the village of S. Tammaro. 9 m. AVERSA (18,000 Inhab.), founded by the Normans in 1030. It has acquired celebrity for its lunatic asylum, the Maddalena, established by Murat, and capable of containing 500 persons. This institution, under the direction of the Cavalier Linguitti, was one of the earliest to throw aside restraints, and to rely on moral influences founded on the basis of occupation and amusement for the cure. The suppressed Celestine convent of San Pietro a Maiella stands on the site of the mediæval castle which was the scene of the murder of Andrew of Hungary, the husband of Queen Joanna I., by whose supposed connivance he was called out of his bed to receive pretended tidings of great urgency from the capital, and strangled by the conspirators in the garden of the convent.

[About 2 miles from Aversa is the village of *S. Elpidio*, where some ruins still mark the site of the Oscan city

of *Atella*, celebrated in the history of Roman literature for the satirical farces called the *Fabula Atellana*, which were represented in the Oscan language on the Roman stage long after the Latin was the prevailing idiom. These farces are supposed to have been the prototypes of the performances in the theatre of San Carlino which are so popular in Naples at the present day; and the Neapolitan Pulcinella is regarded as the lineal descendant of the Oscan Maccus, so well known by the Pompeii paintings. The pedigree of the immortal Punch may therefore date from an antiquity more remote than Rome itself.]

The wine of Aversa, called the *Asprino*,

Quel d'Aversa acido Asprino
Che non so s'è agresto, o vino.

Redi.

is often prepared and sold as champagne in Italy and in the Levant.

On leaving Aversa the road continues to run through a highly fertile country; but it is so flat that it commands no view of the bay, and Naples is not seen until we are close upon the barrier.

6½ m. At *Capo di Chino*, whence the road is carried down a deep cutting in the tufa hill, the road from Caserta falls into this. The custom-house, or octroi station, is on the summit of this hill, and a small fee will prevent an examination of luggage.

½ m. beyond, and near the *Albergo dei Poveri*, is the Police-station, where the traveller must leave his passport, and name the hotel at which he intends to stop; he then receives a printed receipt (*biglietto*), containing an account of certain formalities, which we have described in the Preliminary Information. It is customary to give a trifle to the policeman. Should the traveller arrive by railway the formalities are the same.

7 m. NAPLES.

Hotels: *La Gran Bretagna*; *des Etrangers*; *de l'Angleterre*; *la Vittoria*; *le Crocotte*; *de la Russie*; *la Ville de Rome*; *de Genève* (see p. 64).

ROUTE 141.

ROME TO NAPLES, BY FROSINONE, SAN GERMANO, AND CAPUA.

There are no longer any direct public conveyances by this road between Rome and Naples; but a diligence leaves on Tues., Thurs., and Sat., for Frosinone, where the traveller may easily procure conveyances to take him to Arce, where he will meet the post-office malleposte, which runs three times a week from Sora to Naples. Passports must be duly signed before leaving Rome by the British consul, the police, and the Neapolitan minister. If the traveller intends to depart from the straight line to Naples and visit Isola, Arpino, &c., it will be as well to have this stated in the passport, or the Neapolitan police at Arce will not let him go. The most interesting portion of this route will soon be traversed by a railway, which a company has engaged to complete as far as Caprano, the papal frontier, in all 1860, whilst that from the latter to Capua and Naples is nearly ready for opening; it will form a continuation of that from Rome to Albano, passing near Genzano and Velletri, and falling into the present route near Valmontone: when completed the traveller in his journey to Naples will thus be able to combine a visit to all the finest sites on the Alban hills, with others to the most interesting localities in the countries of the Hernici and Volsci.

This route is highly interesting. As there are no post-horses on the road, families wishing to go by it must employ vetturini, or, if they travel with their own carriage, make arrangements with a vetturino owner for horses to convey them to Naples. The charge for a carriage with 4 horses is about 350 francs; the time employed 3 days, i.e. as far as Capua. But as there are so many objects which deserve to be visited on the journey, it may be better

to hire a vetturino by the day, rather than stipulate that the journey is to be performed within a fixed period, which would not allow sufficient time to enjoy the many beauties of the road. Travellers may always find at Frosinone, Ceprano, and San Germano the common *carretelle* of the country, which will convey them from place to place at a moderate rate, and afford the best opportunity for seeing everything on their way.

Rome is left by the Porta Maggiore, adjoining which is the Tomb of Eurysaces the Baker. The modern road, the ancient *Via Labicana*, is travelled over as far as Valmontone, 4 m. beyond which we enter upon the *Via Latina*, at the Roman station of *ad Bivium*.* The dreary Campagna begins soon after leaving Rome, and for many miles the ruined aqueduct which spans the plain is the only object to attract attention. On the l. of the road is the *Torre Pignatara*, the ruined mausoleum erected by Constantine to his mother St. Helena, in which the porphyry sarcophagus in the Museo Pio-Clementino was found. 8 m. from Rome, on the rt., are the extensive farm-buildings of Torre Nova and the plantation of picturesque stone pines, which form so marked an object in this part of the Campagna, and belonging to Prince Borghese. Some miles farther

* The *VIA LABICANA* issued from the *Porta Esquilina*, and after reaching *Labicum*, near the station *Ad Quintanas*, fell into the *Via Latina* at that of *Ad Pietas*. Yet in the Itinerary the two roads, after their junction, are still called *Via Labicana*.

The *VIA LATINA* issued from the *Porta Capena* of the Servian wall, and from the *Porta Latina* of the Aurelian, and fell into the *Via Appia* at Capua. The Stations on it were:—

Ad Decimum,	Ciampini (?).
Roboraria,	la Molara.
Ad Pietas,	Lugnano (?).
Ad Bivium,	near Valmontone.
Comptum,	below Anagni.
Ferentinum,	Ferentino.
Frusino,	Frosinone.
Fregellanum,	Grotto d' Opi, or
	Ceprano.†
Fabrateria	Falvaterra (?).
Aquinum,	Aquino.
Casinum,	S. Germano.
Teanum,	Teano.
Cales,	Calesi.
Casilinum,	Modern Capua.
Capua,	Sta. Maria.

on the l. is the tower of Castiglione, which marks the site of Gabii, and a little way beyond the large farming establishment of Pantano, where some topographers place the site of the Lake of Regillus. At the 15th m. we pass on the rt., on a hill, the half-deserted village of *Colonna*, on the site of *Labicum*, and which gives its name to the great baronial family who have held it as their fief since the 11th cent. On the l. was a small dried-up lake, by some supposed to be that of Regillus. The lava which once issued from its margin is quarried for paving stones. 3 m. beyond the Osteria di Colonna, the road to Zagarolo and Palestrina strikes off on the l. A description of these places will be found in the *Hund-book for Rome*, art. "Excursions."

Shortly before arriving at Lugnano, the road leaves the Comarca, and enters the Legation of Velletri. *Lugnano* is a village of 1000 Inhab. on the site of *Dipinte*, though some topographers suppose it to be the ancient *Longianum*, from the similarity of the two names. On the rock above it is an old baronial castle, now belonging to the Rospiigliosi family.

27 Valmontone (2500 Inhab.; Inn: Loc. del Principe Doria, outside the town, a dirty Italian osteria), the ancient *Tolerium* (?), may be made the first day's resting-place from Rome, visiting Palestrina on the way. It stands on an insulated hill of volcanic tufa, surmounted by an old baronial mansion, and surrounded by the ruins of walls with quadrangular towers of the middle ages. Several antiquities may still be traced, among which are the remains of its ancient walls, composed of square masses of tufa, a sarcophagus of the time of Septimius Severus with bas-reliefs, now used as a cistern, and numerous sepulchral excavations in the rocks in the neighbourhood. Valmontone was a fief of the Conti family, who received it from Innocent III. On the extinction of their line, it passed to the Sforzas, the Barberinis, and last of all to the Pamfili. Its vast palace, built by Prince Pamfili in 1662, commands a beautiful view. After many years

of neglect, it has within the last few years been restored and re-occupied by Prince Doria Pamfili, whose eldest son bears the title of Prince of Valmontone. The church, built in the 17th cent. by the Pamfili, from the designs of Matteo de' Rossi, contains some pictures by Ciro Ferri, Brandi, and other artists of the 17th cent. On the hills above the town are the little ch. of the Madonna delle Grazie, of the 11th, and the convent of St. Angelo, dating from the 13th cent.

The road on leaving Valmontone passes through deep ravines of volcanic tufa: At the 31st ancient m. from Rome the *Sacco* is crossed, near which stood the station *ad Bivum* of the Roman Itineraries. The pedestrian or the artist would do well to visit several interesting places lying off the road, as Cave, Genazzano, Paliano, and others whose picturesque beauty and associations with the history of the middle ages would amply repay the additional time devoted to such an excursion. They will be found described in the "Excursions from Rome," *Handbook for Central Italy, Part II.* 2 m. farther a road branches off on the rt. to *Segni*, on a height above the valley of the *Sacco*, the ancient *Signia*, colonized by Tarquinius Superbus as a check to the *Volsci* and *Hernici*. It retains considerable vestiges of its polygonal walls and gateway. On a hill to the l., about 2 m. off the road, and 41 m. from Rome, stands

Anagni (6000 Inhab.), the ancient *Anagnia*, the capital of the *Hernici*, described by Cicero in his defence of Milo as a *municipium ornatissimum*; and by Virgil as a wealthy city:—

quos, dives Anagnia, pascis.

Æn. vii. 684.

In the middle ages it was the favourite residence of several popes and antipopes, and the seat of the conclave which, after receiving the furious letter of Frederick II. calling the cardinals the sons of Belial, elected Innocent IV. It was the birth-place of Stephen VII., Innocent III., Gregory IX., Alexander IV., and Boniface VIII. The latter, after his quarrel with the Colonnas, against whom he had launched the most

frantic anathemas, was involved in that memorable quarrel with Philip le Bel in which the French clergy obtained their peculiar privileges. Philip was little calculated to submit to the pretensions of the Church, and Guillaume de Nogaret, who had demanded that Boniface should be arraigned for simony and heresy, collected a band of mercenaries, and allied himself with the forces of the Colonnas. The gate of Anagni was opened to them by treachery; the French and their allies entered the city Sept. 7, 1303, crying, *Vive le roi de France, et meure Boniface!* At the first alarm the pope had put on his robes, and was sitting in his pontifical chair when the conspirators entered; his age and venerable appearance awed the boldest of their party, and no one ventured to lay hand upon his person. After three days the people recovered from their first surprise, drove out the French, and set the Pope at liberty. Boniface, hastening to Rome, put himself under the protection of the Orsini, the hereditary enemies of the Colonnas, but was soon after found dead in his bed. Anagni has been a bishop's see since 487. Its cathedral is of high antiquity, and there are extensive ruins of the ancient city, among which the massive walls of travertine with their *phallia*, the reservoirs of baths, and some inscriptions, are the most remarkable.

20 m. *Ferentino* (8000 Inhab.; the *Hôtel des Étrangers*, clean and tolerable), on a hill, the ancient *Ferentinum*, a city of the *Volscians*, which afterwards came into the possession of the *Hernici*. In the year 1223 a congress was held here between Honorius III., the Emperor Frederic II., and Jean de Brienne, titular King of Jerusalem, at which the marriage of Frederic with Iolanda, the only daughter of Jean, was arranged. Considerable remains of its massive so-called Cyclopean walls, built of the limestone of the hill, still exist, with four gateways, in a more regular style of masonry than that seen in many of the other Pelasgic cities. The walls may be traced completely round the hill; some of their blocks are polygonal, others rectangular. The view from the sun-

mit is very fine. The bishop's palace, built upon ancient foundations of a massive character, contains several inscriptions recording restorations made by Lollius and Hirtius. The Cathedral is paved with fragments of ancient marbles and mosaics. In the little ch. of S. Giovanni Evangelista is a stone, now used as a baptismal font, bearing a dedicatory inscription from the people of *Ferentinum*, to Cornelia Salonina, the wife of the "unconquered" Gallienus. The Porta del Borgo has two inscriptions, one in honour of Julia Augusta, the other of Marcus Aurelius Antoninus. Near the gate of S. Maria Maggiore is an inscription with pilasters and pediment hewn in the solid rock, recording the munificence of Quinctilius Priseus to *Ferentinum*, the erection of a statue in the Forum by his grateful fellow-townsmen, and the liberal donations which he had provided for distribution on his birthday among the citizens, the inhabitants, the married women and the boys. These gifts afford a curious insight into the customs of Roman life. There are *crustula* and *mulsum* (buns and methylin) for the grown-up people, with the addition of *sportulae* (presents of money) for the Decurions, and *nucum sparsiones* (scattering of nuts) for the boys. The stone is called by the country-people *La Fata*.

6 m. FROSINONE (8000 Inhab.—Inns: *Locanda de Matteis*, at the foot of the hill, tolerable; *Locanda di Napoli*, halfway up the ascent to the town, very indifferent), the ancient *Frusino* of the Volscians, is the capital of an important Delegation, comprising a superficial extent of 555 square m., and including, with Pontecorvo, 154,500 Inhab. It contains some remains of its amphitheatre. The female costumes at Frosinone are highly picturesque, and are frequently made the subjects of study by foreign artists. *Frusino* was conquered by the Romans A.U.C. 450, and is mentioned by Plautus in the 'Captives,' and by other Latin writers.

fert concitus inde
Per juga celsa gradum, dnris qua rupibus
heret
Bellator Frusino.

SIL. Ital. XII, 530.

EXCURSION TO ALATRI AND COLLEPARDO.

The best way of making the excursion will be to hire horses or a *caldesca* at Ferentino, which is 10 m. from Alatri; and send the carriage to Frosinone, where it can be joined afterwards. The road to Alatri branches off on the l., 3 m. after leaving Ferentino,—that from Frosinone at the bottom of its hill; both joining at the Osteria della Madonnella. In going from Naples to Rome, the best starting point will be from Frosinone, and the carriage may be sent on to Ferentino. The ride along the plain is beautiful, the scenery striking, and the country highly cultivated. At Alatri there is a small but miserable inn, the *Locanda Teresa*; but travellers should endeavour to procure letters of recommendation to some resident in the town. In recent years an apothecary has shown great civility in procuring proper guides, and even in affording accommodation at his own house, for which a suitable remuneration will be expected on leaving.

ALATRI (10,000 Inhab.) is one of the most flourishing towns of the province. It has been the see of a bishop since A.D. 551. Its antiquity is proved by its ruins. It is one of the five Saturnian cities, the names of which begin with the first letter of the alphabet,—Alatri, Arpino, Anagni, Arce, and Atina. In the 'Captives' of Plautus it is mentioned under the name of *Alatrinum*, though the allusion is by no means complimentary; for Ergasilus, the parasite and epicure, in announcing to Hegio, the father of the captives, the safety of his son, swears in succession by Corn, Præneste, Signia, Phrysinone, and Alatrium; and when asked by his host why he swears by foreign cities, he replies that he does so because they are just as disagreeable as the dinner he had threatened to give him. This remark in the presence of a Roman audience shows that the dramatist was sure that it would gratify the prejudice of those to whom it was addressed. There may also have been a political meaning, as all these cities took

the part of Hannibal against Rome. The citadel of Alatri is the most perfect specimen of Pelasgic construction to be found in Italy. It stands on the crest of the hill on which the town is built; another wall of a similar construction may be traced round the hill below the present town, which still preserves the ancient gates. The Acropolis is built of polygonal blocks of stupendous size, put together without cement. The gateway is perfectly preserved; its roof is formed by three enormous stones, resting on the side walls, which still show the channels for the door. The wall seen from outside this gateway is magnificent; and the lofty bastion, extending into the neighbouring garden, is at least 50 ft. high, and composed of only 15 courses. The walls of Alatri convey a better idea of these extraordinary fortifications than any other polygonal remains in Italy. The gateway of Alatri resembles the entrance to the Treasury of Atreus, or the Tomb of Agamemnon, at Mycæne. On the opposite side of the fortress, in a garden, is another passage, the roof of which is of long flat stones, decreasing in size upwards, as the roofs of many chambers in the Etruscan tombs. It was either a sewer or a postern. Above the entrance to it is a bas-relief representing the mystic sign of the phallus. Another bas-relief is close to the Porta San Pietro, the principal gate of the modern town. In the walls near the Porta di San Francesco is a sewer about 3 ft. high, constructed in the form of a truncated cone, about 2 ft. wide above and 1 ft. at the base.

At about an hour's ride from Alatri is one of the most remarkable caverns in Italy, called the *Grotta di Colleparado*. The women of Colleparado (1000 Inhab.) are the rivals of those of Alatri in beauty. The bridle-road is very rough, but the worst part of it may be avoided by going round through Vico, which, although longer, is more agreeable. The entrance to the grotto is in a deep valley, through which flows one of the upper branches of the Cosa, a tributary of the Sacco. The descent is steep, and occupies at least half an hour. The cavern is one of the largest in Italy; it consists of two

[S. Italy.]

principal chambers, from which smaller ones branch off. The length from the entrance to the furthest extremity is 812 yards; it is entirely excavated in the secondary limestone rocks. The roof and sides are covered with magnificent stalactites in every variety of form; but the effect is injured by the smoke of the hemp torches which the guides use to light it up.

A mile from Colleparado is a plain at the foot of the mountains which form the frontier of the Papal States. In the midst of it is one of the wonders of Italy, — the *Pozzo di Antullo*, the most curious object in the district, and much more easy of access than the grotto. It is an enormous pit sunk in the limestone of the plain, nearly half a mile in circumference, and not less than 200 ft. deep. Its sides are incrustated with stalactites, and in many places clothed with ivy and creepers. The bottom is filled with shrubs and trees of considerable size, forming a perfect jungle. It can only have been formed by a sudden sinking of the calcareous beds at the surface over an extensive subterranean cavern.

3 m. higher up the valley of Colleparado is the Certosa di Trisulti, founded in 1208 by Innocent III., and finely situated among woods, backed by the mountain crests of the Cima Rotonaria. The ch. contains some paintings by *Cav. d'Arpino*.

A bridle-road leads from Alatri to Isola, passing by *Veroli* (7 m.), the ancient *Verula*, a well-built town on a hill commanding a magnificent view. 6 m. farther is *Casamari*, formerly a Trappist convent, supposed to derive its name from the villa of Caius Marius, probably the *Cirrhæaton* of Plutarch, which appears, from inscriptions found upon the spot, to have been situated on the rt. bank of the Liris. 2 m. beyond this is the papal dogana; and farther on *Castelluccio*, a Neapolitan frontier station.

Leaving Frosinone, the road descends rapidly along the Maringo torrent;

about half-way and upon a rising ground on the l. is the village of Pofi, in the neighbourhood of which is a small volcanic crater.

12 *Ceprano* (Inn: *Locanda Nuova*, large and tolerable) is the last town of the Papal States, and passports must be signed before leaving it. The river Liris becomes the Garigliano after its junction with the Sacco, the ancient *Trerus*, here called the *Tolero*, about 2 m. below the town at Isoletta. Soon after crossing it, by a bridge built by Pius VI. on the foundations of one of Roman times, passports are demanded and signed at the office of the Neapolitan police; but the custom-house is at *Colle Noci*, near Arce, a short distance beyond the frontier. The inscription on the bridge recording its restoration by Antoninus Pius, is a modern copy of one which was discovered on the spot. On arriving at the frontier it is usual to send a soldier with travellers from the passport office to the dogana, where luggage is examined. It is prudent on these occasions to give a fee to the *police*, as the soldier is generally their messenger, and the comfort of the traveller often depends on the character he may give of him. In the middle ages Ceprano was for a time the residence of Pope Pascal II. during his contests with the Emperor Henry IV.; in 1144 it was the scene of the interview between Pope Lucius II. and King Roger of Sicily; and in 1272 Gregory X. was met here by the cardinals, on his return from the Holy Land to assume the Papacy. When Charles of Anjou invaded the kingdom of Naples in 1266, the Count of Caserta, Maufred's brother-in-law, who was left at Ceprano to defend the passage of the Garigliano, retired at the approach of Charles, and the strong fortress of Rocca d'Arce was also treacherously or cowardly surrendered. These events are immortalized by Dante in the *Inferno*:

E l' altra, il cui osname ancor s' accoglie
A Ceperan, là dove fu bugiardo
Ciascun Pugliese.

Inf. xxviii. 15.

About 3 m. from Ceprano, near S.

Giovanni in Carico, just within the Neapolitan territory, are some ruins supposed to be those of *Fabrateria*, a station on the *Via Latina*, and a Volscian city where Cicero tells us that Antony and his friends concocted plots against him, and which Juvenal mentions as a quiet and cheap country town, like Sora and Frusino. *Fabrateria Vetus* is supposed to have been on a hill near it, on the rt. bank of the Tolero, where the village of *Fulvaterra* now stands.

On the l. bank of the Liris, nearly opposite Ceprano, at a place called *Grotta d'Opi*, are also some remains, which are identified with the Volscian city of *Fregella*, colonized by the Romans B.C. 328. Hannibal laid waste its territory in consequence of its having destroyed the bridges on the Liris to impede his passage. Owing to a revolt against Rome it was so far destroyed by the prætor L. Opimius, B.C. 125, that in the time of Strabo it was a mere village.

There are four custom-house stations on the Neapolitan frontier beyond Ceprano:—1st at *Isoletta*, on the l. bank of the Liris; 2nd at *S. Giovanni in Carico*, on the rt. bank of the Liris; 3rd at *Colle Noci*, near Arce; 4th at *Castelluccio*, higher up the valley.

Travellers who desire to proceed direct to Naples will not lose time by remaining at Arce, but proceed at once to the inn of the Melfa, the next station. Those who wish to enjoy beautiful scenery, and to examine the remains of one of the most interesting cities of the Volsci, are recommended to make an excursion from Ceprano to Isola and Arpino. There is an excellent carriage-road the whole way, and 8 hours are sufficient for the excursion; so that by leaving Ceprano at an early hour the traveller may visit the falls of the Liris at Isola, the site of Cicero's villa at Arpino, and return through the latter and Arce in time to reach the inn of the Melfa for the night, or go on to S. Germano, where there is better accommodation.

3 m. *Colle Noci*, the Neapolitan frontier custom-house on the road to Naples. Leaving Arce and its mediæval

castle on the l. (Rte. 44), the road proceeds to

6 m. *Melfa*, a large but desolate and wretched inn, close to the stream of the same name, the ancient *Melpis*. The road to San Germano is excellent. It passes for many miles through vineyards interspersed with elms and oaks, along a magnificent plain bounded on each side by mountains.

On the hills on the l. is the picturesque town of Rocca Secca, the birthplace of *St. Thomas Aquinas*. The plain below it was the scene of the victory of Louis of Anjou and his Florentine allies over Ladislaus: King of Naples. The young Louis crossed the frontier with an army of 12,000 men, on the 19th May, 1411. The forces of Ladislaus were drawn up at Rocca Secca, awaiting the attack. Louis led his troops in person, and such was their impetuosity that the army of Ladislaus was totally overthrown, and nearly all the barons were taken prisoners. Ladislaus fled, first to Rocca Secca, and thence to San Germano. At either place he might easily have been made prisoner, if the conqueror had been less anxious for pillage; but the soldiers were so desirous to obtain money that they sold even their arms to the highest bidder. Ladislaus, on hearing of this result, observed: "The day after my defeat, my kingdom and my person were equally in the power of my enemies; the next day my person was safe, but they were still, if they chose, masters of my kingdom; the third day all the fruits of their victory were lost." Ladislaus sent money to the invaders from San Germano. His troops occupied the defiles of the road to Naples, and Louis retired to allow Ladislaus, in spite of his defeat, to become master of the Papal States. Farther on, *Palazzuolo* and *Piedimonte*, beautifully placed among the hills, are passed; and as we advance the most prominent object in the prospect is Monte Casino, crowned by its celebrated monastery.

[Opposite to Palazzuolo, 1½ m. on the rt. of the road, is *Aquino*, the ancient *Aquinum*, the birthplace of Juvenal, and of the Emperor Pescennius Niger, a municipal town of

considerable importance, called by Cicero *frequens municipium*. Juvenal mentions it:

Ergo vale nostri memor; et quoties te
Roma tuo refic properantem reddet Aquino;
Me quoque ad Helvinam Ceverem, vestramque
Dianam
Convelle, a Cumis. Sat. III. 318.

The whole plain on the N. of the modern town is full of ruins, the most remarkable of which are a deserted church of the early times of Christianity, built upon the site of a temple of Hercules, and now known as the *Vescovado*. In the walls are many fragments of triglyphs and Latin inscriptions. The front is approached by the steps of the ancient temple, composed of white marble, and still retaining the bases of its columns, which formed a portico 60 ft. long. The doorways of the ch. are ornamented with fragments of ancient cornices of great beauty, richly carved with acanthus leaves. The interior exhibits many peculiarities. The nave is divided from the south aisle by four round arches, and from the north by six. In the walls of the nave are six small round-headed clerestory windows. Six round windows occur in the south aisle, and a lancet window over the altar. The roof has disappeared, and the ground inside the ch., which has been used as a cemetery in recent times, is overgrown with bushes and encumbered with ruins. Among these are two stone sarcophagi, without covers. In the wall near the door is a bas-relief, with a sitting figure in the middle, numerous attended. All the costumes are Roman. Close to the ch. is the Triumphal Arch, with Corinthian columns, through which there is now a watercourse, called the *Riviera della Madonna del Pianto*. Beyond this, a narrow lane brings us to the other ruins, passing over one of the few remaining portions of the *Via Latina*; the pavement is almost perfect. The ancient gateway of the city, now called Porta S. Lorenzo, is square, and beautifully built with massive stones. The roof is vaulted, and springs from the four angles; the projecting stones to receive the upper

hinges of the double doors are still perfect. In a line beyond this gateway are some fragments of the city walls, built of large blocks without cement, the ruins of the Temple of Diana, the ruins of the Theatre, and, further on, of the Temple of Ceres, now called S. Pietro. The Temple of Diana, now Santa Maria Maddalena, is very massive. Numerous fragments of Doric columns, triglyphs, and portions of the frieze attest its ancient magnificence. The columns appear to have been about 4 ft. in diameter. The theatre was faced with reticulated masonry. Numerous inscriptions are seen in the walls of the city, many of which appear to be sepulchral.

About 3 m. S. of Aquino is PONTECORVO, the capital of a small state 10 m. in circuit, with 7500 Inhab., belonging to the Pope. It is situated on the l. bank of the Liris, and is the see of a bishopric, united to Aquino and Sora. It was founded in the 9th cent. by Rodolfo d'Aquino, its first count. It fell under the Normans in the 11th cent., and in the 12th was sold by Robert Count of Cajazzo to the monastery of Monte Casino. In 1389 Boniface IX. took it from the monks and gave it to the Tomacellis, who held it till 1406, when it was restored to the monastery by Innocent VII. In 1469, the army of Pius II. captured it on their march into Naples in support of John Duke of Anjou. It was seized in 1758 by Charles III. Napoleon bestowed it upon Bernadotte, with the title of Duke. It was restored to the Church, with Benevento, by the Congress of Vienna. In the 11th and 12th cents., Pontecorvo was the residence of several Greek emigrants from Calabria, who settled here and at Aquino, founded monasteries, and used, it is said, the Greek ritual. It has an old mediæval castle, a cathedral, a fine bridge, and a small hospital. Some ruins in its neighbourhood have been supposed to be those of *Interamna Lirenas*; but this ancient city of the Volscians is, with better foundation, placed at *Terane*, 6 m. farther E. near Pignatario.]

The cross road from Aquino to San Germano joins the post line near the tower of San Gregorio, under the town of Piedimonte. This tower stands on Roman foundations, and has many Latin inscriptions on its walls.

San Germano is not seen until the road turns round the base of Monte Casino, when the imposing ruins of the amphitheatre, situated close to the road, open upon our view.

10 *San Germano* (7900 Inhab.—Inns: *Albergo Reale*, rather dirty; and *Villa Rapido*, outside the town, tolerable) occupying a part of the site of the ancient *Casinum*, is picturesquely built at the base of a hill, on the summit of which stands the old feudal castle, with its picturesque towers, which was carried by storm by the army of Charles of Anjou. The plain in front of the town is watered by the Rapido, the ancient *Vivus*.

Casinum, a town of Latium, was colonised by the Romans B.C. 312, and is often mentioned during the 2nd Punic War. Hannibal on one occasion ravaged its territory, but did not attempt to reduce the town. Its most remarkable ruins are passed on the l. in entering the modern town from the Roman side. The path leading to them from the inn, passing above the present high road, was one of the ancient streets. In many places the pavement is preserved, and exhibits marks of chariot wheels. The first object that occurs is a building supposed to be a *Tomb*, now converted into a ch. called the *Chiesa del Crocifisso*. It stands on the l. of the path, above the ruins of the amphitheatre. It is a small square building, with four recesses or niches. The roof is arched as a cupola, and, like the walls of the building, is constructed of massive blocks of travertine. The entrance door has been much altered to suit it to the existing ch.

Above this are the remains of the *Theatre*, built of reticulated masonry. It is entirely ruined; but one chamber, apparently connected with the stage, still exhibits the ancient highly polished white stucco. The *Amphitheatre*, below the tomb, is still an imposing ruin.

Its walls were coated with reticulated masonry. Five entrances are now traceable; three of these front the road; on the other side the building seems to rest against the mountain. The seats of the interior have disappeared, and the arena has been converted into a field. It was built at the expense of Ummidia Quadratilla, a matron of Casinum, mentioned in Pliny's letters. The inscription recording this fact is preserved in the museum of Monte Casino.

Vindia. C. F. Quadratilla, Amphitheatrum et Templum. Casinatibus sua pecunia, fecit. Nearly opposite, on the banks of the Rapido, are the ruins of the *Villa of Varro*, of which he has left us a detailed description. M. Antony made it afterwards the scene of his orgies, as we know from Cicero, who adds: *Studiorum enim suorum M. Varro voluit esse illud, non libidinum, diversorium. Quas in illa villa ante dicebantur? quae cogitabantur? quae literis mandabantur? Jura populi Romani, monumenta majorum, omnis sapientiae ratio, omnisque doctrina.*—*Phil. ii. 40.*

Many of the modern churches are built with fragments of ancient buildings. One of them contains 12 marble Corinthian columns; and outside the door of another is a colossal vase, a votive offering of T. Pomponius to Hercules, as recorded in an inscription now almost illegible.

San Germano was a place of some importance in the middle ages. The Emperor Otho IV. took it on his invasion of the kingdom of Naples in 1210. The cardinal legates of Honorius III. received here the oath of Frederick II. to undertake a crusade to the Holy Land; and his successor, Gregory IX., concluded in it the mockery of a treaty of peace with the same emperor. The town is as celebrated for its foggy climate as Casinum was in former days.

Nebulosi rura Casini.

SEL. ITAL. iv. 227.

THE MONASTERY OF MONTE CASINO is situated on the lofty hill above the town, and is $2\frac{1}{2}$ m. from it. Travellers may visit it and return to San Germano in 4 hours. It is without exception the first monastic establishment

in Europe. Its undoubted antiquity, its interest as the residence of St. Benedict, its literary treasures, the learning and accomplishments of the brethren, all combine to place it above the rivalry of any similar institution. It was founded by St. Benedict in 529, on the site of a temple of Apollo; a fact commemorated by Dante:

Quel monte, à cui Cassino è nella costa,
Fu frequentato già in su la cima
Dalle gente ingannata e mal disposta.
E quel son io che su vi portai prima
Lo nome di Colui, che in terra addusse
La verità che tanto ci sublima:
E tanta grazia sopra me rilusse
Che io ritrassi le ville circostanti
Dall' empio culto, che il mondo sedusse.
Par. xxii.

The Monastery is a massive pile, more like a palace than a convent, but without much architectural pretension, although its great extent and general simplicity make it an imposing edifice. It is entered by a low rocky passage, said to have been the cell of the founder. The courts to which this leads communicate with each other by open arcades. The centre one is supplied with a cistern of delicious water, and is ornamented with statues of St. Benedict and his sister Sta. Scolastica. A handsome flight of steps leads to the upper quadrangle, in which the ch. is built. In a cloister which runs round it, supported by granite columns from the temple of Apollo, are placed marble statues of the principal benefactors of the ch. Over the door a Latin inscription records the foundation of the abbey, and its subsequent vicissitudes up to the year 1649. The ch. erected by St. Benedict was destroyed towards the end of the 6th centy. by the Longobards; rebuilt in the 8th centy. by the Abbot Petronaces, burnt by the Saracens in 883, repaired by the Abbot Johannes, and again rebuilt by the Abbot Desiderius in 1065. It was consecrated in 743 by Pope Zacharias, and again in 1071 by Alexander II. It was totally destroyed by an earthquake in 1349, and restored in 1365 by Urban V. In 1649 it fell down in consequence of the negligence of the workmen during some repairs. Towards the close of the 17th

cent. it was once more rebuilt with greater magnificence than ever, in its present form. It was completed in 1727, and on the 19th May in that year it was consecrated by Benedict XIII. The centre door is of bronze, and contains, in inlaid silver letters, a catalogue of all the tenures, fiefs, and other possessions of the abbey in 1066, when the door was manufactured at Constantinople, by order of the Abbot Desiderius, who afterwards became Pope by the title of Victor III.

The interior of the Church far surpasses in elegance and in costliness of decoration every other in Italy, not excepting St. Peter's itself. The floors of Florentine mosaic, the profusion of rich marbles, and the paintings, give it an unapproachable superiority.

On each side of the high altar there is a handsome mausoleum; one is the work of *Francesco Sngallo*, erected at the expense of Clement VII. to the memory of his nephew *Pietro de' Medici*, drowned in the Garigliano (page 18); the other to *Guidone Fieramosca*, last prince of Mignano. The high altar is rich in precious marbles. St. Benedict and Sta. Scolastica are buried beneath it. The subterranean chapel contains paintings by *Marco da Siena* and *Mazzaroppi*, which have suffered much by damp. During his residence at the monastery, *Tusso* was a constant visitor to this chapel. The choir of the ch. is of walnut wood. Nothing can surpass the exquisite sculpture of its flowers, figures, &c. Fifty Corinthian columns, with ornamental bases, divide the seats from each other. The panels forming the backs, 48 in number, are carved in every variety of pattern, with flowers, birds, or foliage, and a portrait of some religious character in the middle. The doors of the sacristy and those opposite to them leading to the convent are superb. The two lateral chapels on each side the altar, the *Cappella dell' Assunzione*, and that of the *Addolorata*, are perfect specimens of Florentine mosaic, which is lavished equally over the floor, walls, and altar. On the space over the doors is a fresco by *Luca Giordano*, representing the consecration of the

ch. by Alexander II. The Chapel of the SS. Sacramento, and the ceiling of the nave, representing the miracles of St. Benedict and the monastic virtues, are also by *Giordano*, who has inserted his name with the date, 1677. The chapel of S. Gregory the Great contains a picture of the Saint, by *Marco Mazzaroppi*, whose principal works are to be found here. The Martyrdom of St. Andrew, over the door in the side aisle, is also by *Mazzaroppi*. The organ is one of the finest in Italy. The *Refectory* contains a fine painting of the miracle of the loaves and fishes, by *Bassano*.

The *Library* of Monte Casino will always have a peculiar interest for the scholar, as the sanctuary in which many treasures of Greek and Latin literature were preserved during the dark ages. Even in the early history of the monastery, copies of the rarest classical MSS. were made by the monks. To the Abbot Desiderius, who greatly encouraged these transcripts in the 11th cent., we are probably indebted for the preservation of the *Idyls* of Theocritus and the *Fasts* of Ovid. The library contains at this time upwards of 10,000 vols., among which are some *cinque-cento* editions of great rarity and value. The oldest MSS. are:—a translation by Rufus of Origen's Commentary on St. Paul's Epistle to the Romans, of the 6th cent.; a Dante of the 14th, with marginal and interlinear notes; a Virgil of the 14th copied from another MS. of the 10th cent. in Lombard characters, which supplies the termination of many verses incomplete in other copies; original MSS. of Leo Ostiensis and Ricardo di San Germano; and the *Vision of Frate Alberico*, which some suppose to have given Dante the idea of the *Divina Commedia*.

The *Archives*, however, contain by far the most valuable of all the treasures of the abbey. They comprise about 800 original diplomas and charters of emperors, kings, dukes, and barons, beginning with Ajo, Prince of the Lombards, in 884; and a complete series of all the bulls of the popes relating to the monastery from the

11th cent. Many of the charters have portraits of the princes by whom they were granted. The seals attached to them alone would be a curious study. This inestimable collection of the political and religious history of the middle ages has been carefully arranged and copied into six folio volumes. Among the numerous letters is the correspondence of Don Erasmo Gattola, the historian of the abbey, with Muratori, Tiraboschi, Mabillon, Montaucon, and other learned men of his time. At the end of an Italian version of Boccaccio, *De claris mulieribus*, are the letter of Mahomet II. to Nicholas V., in which he complains of the armaments raised against him by the Pope, and promises to become a Christian as soon as he arrives at Rome with his army; and the answer of the Pope, declaring that he is not to be duped by the pretended promise of conversion. A *sella balnearia* of rosso antico, found at Suio, on the banks of the Garigliano, is preserved here. The Tower, which is believed to have been the habitation of St. Benedict, contains some pictures by *L. Giordano, Novelli, Spagnoletto, &c.*, remains of the great collection, which was carried off to enrich the gallery at Naples. The cloisters of this part of the building have been converted into a gallery of inscriptions and antiquities, collected chiefly from the ruins of *Casinum*.

The inmates of the monastery consist at present (June 1858) of 20 brethren in holy orders, 14 lay brothers, 16 noviciates, and a large number of pupils for the priesthood, and receiving a general education. The members of the community must be persons of independent means. The revenues of the establishment were formerly more than 20,000*l.* a year; they now scarcely exceed 3000*l.* The Abbot formerly held the rank of first baron of the kingdom, and was privileged to drive his coach and six. But though the high and palmy days of Monte Casino have passed away, the hospitality of the brethren continues to be extended to strangers with unaffected kindness and courtesy. Several large and comfortable rooms are set apart for the accommodation of visitors, and a cordial welcome is never wanting.

The view from the convent is singularly fine. The plain of the Liris as far as the frontier of the Roman States, including the towns of Ceprano, Aquino, and Arce, the high cultivation of the country, the picturesque forms of the distant mountains, combine to form a panorama of the highest interest and beauty.

During the spring a few days may be spent very agreeably at San Germano, from which several excursions can be made. A road of 4 m. leads to Pignataro, near which are the remains of *Interamna Lirinas* (Rte. 140). Another road, passing by S. Eufia and Belmonte, reaches Atina (11 m.) and thence descends to Sora (12 m.) from which 24 m. more will bring us back to San Germano (Rte. 144). Aquino and Pontecorvo are within short drives from it; and the pedestrian may ascend *Monte Cairo*, a mountain on the N.W. of Monte Casino, 4942 ft. high, whose summit commands one of the finest prospects in Italy, extending from Monte Cavo, near Rome, to the Camaldoli, above Naples.

After leaving San Germano, the large villages of *Cervaro, S. Vittore*, and *S. Pietro-in-Fine* are passed on the ridge on the l. Here the hills approach each other and the country becomes wild and barren; till, issuing from the pass called *Gole di Mignano*, the village of that name, surrounded by forests of oaks and chestnut trees, opens upon the view, on the rt. When seen from the distance Mignano has a striking effect, but as we approach nearer it presents a melancholy appearance.

10 m. *Taverna di Mignano*. Near this are seen the first traces of the volcanic deposits of *Rocca Monfina*. Passing Presenzano and other villages on the surrounding heights, the road reaches the

7 m. *Taverna di Caianiello*, a country inn, where vetturini often stop. Here this road is joined by that from the Abruzzi, and by two others. One of these on the l., following probably a branch of the *Via Latina*, leads by Vairano, after crossing the Volturno, to Alife. (*Excursions from Naples*.) Another follows the direction of the

Via Latina, of which traces are visible, passes after 5 m. through Teano, and 2 m. beyond it rejoins the Abruzzi road. To follow this branch lengthens the route only 1 m., but gives an opportunity of visiting Teano. Two m. before reaching the latter town, in a ravine on the rt., are the chalybeate springs, called *Acqui delle Caltarelle*, the ancient *Aque Sinuessanae* which Pliny records:—*Sterilitatem fœminarum et virorum insaniam abolere produntur*.

Teano (5000 Inhab.), the ancient *Tamnum Sidicinum*, according to Strabo the most important city of Campania next to Capua, situated on the slopes of Rocca Monfina, is approached by a terrace commanding a fine view of the neighbouring country. It was at *Teanum* that most of the Capuan senators, whilst waiting in confinement their sentence from Rome, were put to death in B.C. 211 by the Consul Fulvius, against the opinion of his colleague A. Claudius. During the war between Antony and Octavius the commanders of the Legions in Italy met here with a view to reconcile them. The modern town is the residence of a bishop of the united dioceses of Teano and Calvi. The streets are narrow. The massive remains of the baronial castle built by Marino Marzano, Duke of Sessa, the partisan of John of Anjou in the 15th cent., are of immense extent; the stables alone are capable of containing 300 horses. A monument in the cloisters of the suppressed convent is supposed to bear the effigy of this rebellious vassal and kinsman of the house of Aragon. The cathedral contains many columns taken from ancient buildings, and a sarcophagus with bas-reliefs; in front of the door are two sphinxes of red granite. Numerous inscriptions, built into the walls of this and other buildings, speak of the city as a colony of Claudius, and refer to the baths, to several temples of Ceres, Hercules Victor, and Juno Populonia. The ancient theatre, now called *la Madonna della Grotta*, still retains several of its subterranean vaults. The large remains of the amphitheatre are close to the road outside the town. The *Ospizio*

of the monastery of S. Antonio, 2 m. from the town, perched on the crest of the hill, commands a magnificent prospect. The great volcanic crater of Rocca Monfina is seen towering in the distance on the N.W. of Teano. (Rte. 140.)

At a solitary tavern, called *Torricella*, a wretched place, the 24th m. from Naples, the Teano road falls again into that from the Abruzzi.

7 m. *Calvi*, the ancient *Cales*, contains scarcely more than a dozen houses, and a small ruined castle of the middle ages. The ground for many miles is encumbered with ruins, and quantities of coins are found by the peasants in the neighbourhood. The best remains existing are those of a temple, a ruined arch of brickwork, and the theatre. The temple is the most interesting. Several chambers are well preserved, and are lined with reticulated masonry. In the first chamber are numerous fragments of bassi-relievi in stucco on the inner wall; among them some sitting figures, a tripod, and palm-leaves may be traced. The ruin is now called *Sta. Casta*. "But the most interesting, perhaps I should say the most picturesque object," says Mr. Craven, "is a small fountain formed of a marble slab, bearing on its surface a very well executed bas-relief of elegant design, composed of festoons of vine-leaves and grapes with a mask in the centre. This relic is placed against the base of a steep rock covered with creepers, forming one side of a singular little volcanic glen, bearing in its whole extension the marks of innumerable conduits, probably for the purpose of supplying baths or thermae."

The wines of Calvi are celebrated by Horace—

*Cæcubum, et prælo domitam Caleno
Tu bibes uvam; mea neq. Falernus
Temperant vites, neque Formiani*

*Pocula colles.
Od. i. xxx.*

4 m. *Lo Spartimento*, the place where this road falls into that from Rome through Terracina and Mola di Gaeta, is 20 m. from Naples, and

4 m. from *Capua* (Rte. 140).
16 m. NAPLES.

ROUTE 142.

TERNI TO NAPLES, BY AQUILA.

	Posts.	Miles.
Terni to Rieti	16	
Rieti to Civita Ducale (Neapolitan frontier)	5	
Civita Ducale to Antrodoto. $1\frac{1}{2}$	12	
Antrodoto to Vigliano	8	
Vigliano to Aquila	8	
about	49	

Post or Consular Road of the Abruzzi.

	Posts.
Aquila to Civita Retenga. $1\frac{1}{2}$	
Civita Retenga to Popoli. $1\frac{1}{2}$	
Popoli to Solmona	1
Solmona to Rocca Valloscura	1
(An extra horse for every pair, but not <i>vice versa</i> .)	
Rocca Valloscura to Roccarasa	1
(An extra horse for every pair, but not <i>vice versa</i> .)	
Roccarasa to Castel di Sangro	$0\frac{3}{4}$
Castel di Sangro to Piano di Foroli	$1\frac{1}{2}$
(An extra horse from Piano di Foroli to Castel di Sangro.)	
Piano di Foroli to Isernia	1
(An extra horse from Piano di Foroli to Isernia.)	
Isernia to Venafro	$1\frac{1}{2}$
(An extra horse from Venafro to Isernia for	

every pair, but not *vice versa*.)

Venafro to Cajaniello	$1\frac{1}{2}$
Cajaniello to Calvi	$1\frac{1}{4}$
Calvi to Capua	1
Capua to Aversa	1
Aversa to Naples	1

(A half-post both ways is charged for a royal post.)

$$16\frac{1}{2} = 128\frac{1}{2}$$

about 178

Travellers from Florence, who are desirous of proceeding to Naples without passing through Rome, may quit the Roman road at Terni, and proceed by Rieti to Aquila, where they will fall into the high post-road of the Abruzzi. The postmaster of Terni will supply horses to Rieti; but at the latter place the postmaster cannot be depended upon, and travellers may have to send over to Civita Ducale for horses to go on to Aquila.

With the exception of a short space near Antrodoto, the road is excellent, and is the ordinary route of the proprietors of the Abruzzi to Rome.

After reaching Papigno (*Handbook for Cent. Italy*, Part I. Rte. 27), the road immediately ascends the steep hill above the Falls, so that travellers who wish to visit them, *en route*, may quit their carriage at Papigno, and rejoin it again at the summit. Thence the road proceeds for about 2 m. along the l. bank of the Velino, passing the village of *Piè di Luco*, and its small lake, the ancient *Lacus Velinus*, with its water-lilies and picturesque banks. The villa of Axius, the friend of Cicero, is supposed to have stood near it. The road crosses to the rt. bank of the Velino, close to its junction with the Turano. From the rich cultivation of the plain and the fine scenery of the valleys the drive into Rieti is very interesting.

16 RIETI (11,000 Inhab.—Inns: *La Campana*, in the Piazza, indifferent; *La Posta*, in the Corso, wretched), the ancient *Reate*, now an episcopal city, the capital of a Delegation of 400 square miles and 73,680 souls. Its chief branches of industry are agriculture

and grazing, and it supplies Rome with large quantities of cattle. The *Cattedrale*, originally a Gothic building, dates from 1456; in the chapel of S. Barbara the statue of the saint is by *Bernini*, and the monument to Isabella Alfani is by *Thorvaldsen*. One of the columns of the subterranean ch. is a Roman *milliarium*. The *Palazzo Ricci* contains a collection of pictures. In the street leading to Porta Accarana is an ancient statue, without hands and head, called *Marbo Cibocco*, and said, without any authority, to have once represented *Cicero*.

Rete was one of the most important Sabine towns, and in antiquity equalled by few of the cities of Italy, since it is said to have been the first seat of the Umbri, considered the Aborigines of this part of Italy, and to have derived its name from *Rhea*, the Latin *Cybele*:—

. . . magnaeque Rete dicatum
Coellicolum nutri. *SIL. ITAL. VIII. 417.*

It was celebrated for its mules, and still more for its asses, which sometimes fetched the price of 60,000 sesterces, about 484*l*. The valley of the *Velinus*, in which it is situated, was so delightful as to merit the appellation of *Tempe*; and for their dewy freshness, its meadows were called *Roscarum Velini*. Rieti is exposed to inundations caused by the violent storms which occur in the Apennines and cause the *Velino* and *Turano* to overflow their banks.

Rieti being the frontier town of the Papal States, before leaving it, passports must be *viscé*d by the police.

EXCURSION TO LEONESSA, NORCIA, AMATRICE, AND S. VITTORINO.

Rieti is conveniently situated for exploring the aboriginal cities in its neighbourhood. Travellers who feel disposed to visit them should obtain letters of introduction at Rieti, for they must be wholly dependent on the hospitality of the resident proprietors.

After crossing the plain of Rieti, a

bridle path skirting *Monte Terminillo*, called also the *Montagna di Lionessa* (6998 ft.), after passing *Cantelice*, reaches *Vedutri*. On the l. are *Morro Vecchio*, identified with *Marrubium*, and *Palazzo* with *Palatium*. From *Vedutri* the path winds up the mountain, at each turning offering most magnificent views of the beech forests that stretch away over the huge sides of the *Terminillo*, of the vale of *Rieti* with its lakes, the gorge of *Terni*, the hills of *Spoletto*, and a long line of country westward. After passing through a park-like wood, a long descent over barren slopes of rock leads to

Leonessa, 16 m. from *Rieti*, built about 1252 under the patronage of *Frederick II.*, and belonging to *Naples*. It is surrounded by villages, and shut out from the rest of the world by an amphitheatre of mountains, scarcely passable in winter. It is entered by a picturesque Gothic Arch combining strikingly with the mountain ridge above, and a ruined castle on one of its crags. The chs. of *S. Pietro degli Agostiniani*, and *Santa Maria fuori della Porta*, have beautiful Gothic doorways. From *Leonessa* the path follows one of the streams that enter the *Corno*, a tributary of the *Nera*, to *Cascia*, 8 m., on the Neapolitan frontier, which from its acropolis-like hill is supposed to have been a most important place, and to have preserved the name of the *Cusci* or aborigines; and 6 m. further, reaches

Norcina, the ancient *Nursia*, celebrated for the coldness of its climate,—

Qui Tiberim Fabarimque bibunt, quos frigida misit
Nursia. *VING. ÆN. VII. 115.*

It was an episcopal see in the early ages of Christianity, and *St. Eutychius*, one of the reputed disciples of *St. Paul*, is said to have been its first bishop. It retains many portions of its Etruscan wall, and was the birthplace of *St. Benedict*, of *Sta. Scolastica*, and of *Vespasia Polla*, the mother of the Emperor *Vespasian*. In the time of *Suetonius* the monuments of her family were still existing at *Vespasia*, 6 m. from *Nursia*. A path hence across the mountains communicates with *Spoletto*.

Instead of returning by the same route, the traveller may cross again the frontier and go to Aquila through

Amatrice, which is reached by a bridle-path of 12 m. from Norcia, and is situated near the head waters of the Tronto. It had its origin in the middle ages, and was once of considerable importance. It is now a forlorn place, wasted by earthquakes and dissensions, which scattered its population into 45 villages by which it is encircled. There are some interesting chs. with paintings, mostly retouched, by *Cola dell' Amatrice*. The chs. of S. Agostino and San Francesco have beautiful Gothic doorways. From Amatrice, a path of 6 m. leads to Civita Reale, and 2 m. from it, at the head of the valley and close to the source of the Velino, is

Collicelli, a hamlet near the site of *Fulcrinum*, Vespasian's birthplace. On the hill above the ch. of S. Silvestro in *Fulacino* are some ruins supposed to be of the house of the Flavian family, in which Vespasian was born, and which he preserved in its original state, and often visited. *Locum incubulorum assidue frequentavit, memento villa qualis fuerat olim, ne quid scilicet oculorum consuetudini deperiret.*—*Suet.* viii. 2. There are traces of an old winding ascent to the top of the hill. The path reaches next *Montereale* (7 m.), from which a new road of 10 m. joins the road from Antrodoco to Aquila, near *Coppito*, half a mile from Aquila.

San Vittorino, about 3 m. from Aquila, on this road, is a hamlet on the banks of the Aterno, supposed to occupy the site of *Amiternum*, a powerful Sabine city of great antiquity, which assisted Turnus against Æneas:

Una ingens Amiterna cohors, priscique
Quirites,
Ereti inanus omnis, oliviferaque Mutusæ:
Qui Mumentum urbem, qui Rosea rura
Veiani,
Qui Tetricæ horrentes rupes, montemque
Soverum,
Casperiamque colunt. . . .

Æn. vii. 710.

On the hill is a square tower with old inscriptions, and a sculptured lion built into its walls. Below it is a ch. in which S. Vittorino, an early bishop of Amiternum, is buried. His mar-

tyrdom is represented on some bas-reliefs in the wall; a tablet bears the date 1174; and there is a subterranean ch. used as a place of worship and burial by the early Christians. This hill seems to have been the Acropolis of Amiternum, for terraces may be traced down to the plain. At the foot of the hill, behind the village, are some polygonal walls, and in the plain are the ruins of an amphitheatre constructed of brick, in the style of imperial times. The river runs completely through the ancient theatre, which is easily traced; foundations of other edifices are visible in various parts of the plain, and even in the bed of the river. Amiternum was the birthplace of *Sallust*. The fragment of an ancient calendar, one of the most valuable relics of this kind, and lately many coins of Diocletian, have been found hereabouts.

From Rieti the road ascends the valley of the Velino as far as Antrodoco, and in picturesque beauty is hardly to be surpassed. At a mile from the road, on the rt, the Salto falls into the Velino. At Casotto di Napoli, a ruined house between Rieti and Civita Ducale, is a hill called *Lesta*, retaining traces of ancient fortifications and remains of polygonal walls, and supposed to mark the site of *Lista*, the capital of the Aborigines. An ancient fountain still exists near the entrance gate. About half-way between Rieti and Civita Ducale the line of boundary between the States of the Church and the kingdom of Naples is crossed.

5 m. *Civita Ducale* (2100 Inhab.), the frontier town of Naples, built in 1308 by Robert Duke of Calabria, was once a place of considerable strength, and its ruined walls still make it a picturesque object. It is the chief town of the district. Here the traveller has to pass through the custom-house and police formalities.

The country between Civita Ducale and Antrodoco is extremely beautiful; following the valley of the Velino, the lower hills are covered with vines and olives, while the higher ridges are

clothed with forests. The gaseous emanations of sulphuretted hydrogen from the pools which occur on either side of the road, and some of which bubble up with violence, form the *Aqua Cutilia*, the modern *Bagni di Paterno*, which were much resorted to by the Romans for their medicinal properties. Vespasian visited them every year, and it was while residing here that his death took place, in A.D. 79. The most remarkable of these pools is the *Pozzo di Lutignano*, the ancient *Lacus Cutiliae*, situated on the l. of the road at the foot of the hill on which stands the village of *Paterno*, and below the ruined terrace of a Roman villa or bath. The stream produced by its violent action is strong enough to turn a mill; and some masses of incrustations of carbonate of lime and vegetable substances become occasionally detached, and assume the appearance of the floating island mentioned by Dionysius of Halicarnassus. Varro called the Cutilian Lake the *Umbilicus Italiae*, because he supposed it to be exactly in the centre of the peninsula. From this circumstance some writers confounded it with the *Ausancus* of Virgil, misled by the "*Est locus Italiae melius*," (Rte. 148.) Not far distant, but nearer Rieti, are ruins of a large building supposed to be the palace of Vespasian. Near the road, and running parallel to it for some distance, are remains of the *Via Salaria*.*

The Velino is crossed between Micigliano and Borghetto shortly before 8 m. *Antrodoto*. (Inn: small and poor, outside the gates.) Nothing can

surpass its romantic position. It is situated upon the Velino, at the point where the river emerges from its deep glen at the foot of Monte Calvo, to pursue a W. course towards Rieti. Where the two valleys meet, there is another deep glen or defile, called the *Passo di Antrodoto*, and formed by the flanks of Monte Calvo, which begin to close in upon the Naples road at Rocca di Corno; so that the town is situated at the junction of the three glens, and forms a striking object from whatever quarter it is seen. Its ancient name *Interocrea* (between mountains) was derived from its position. Above the town, overlooking the river, rises the ruined castle of the Vitelli, but from the height of the surrounding mountains the view from it is circumscribed. The *Monte Calvo*, a spur from the great mass of the Terminillo, rising behind the town on the E. and N., is sometimes ascended for the sake of the prospect. It commands the plains of Aquila and the Papal States as far as Rome.

From Antrodoto an interesting walk or ride up the valley of the Velino, as far as *Sigillo* (6 m.), will afford an opportunity of seeing some imposing specimens of ancient engineering. The *Via Salaria* was carried through this narrow defile, supported on terraces rising from the river's edge, and at times carried along the brink of precipices cut into walls to admit its passage. The most striking of these cuts is about 100 ft. high, and had, till recently, a tablet with an inscription stating that the substruction was raised during the reign of Trajan.

The narrow pass, through which the road to Aquila proceeds, has on several occasions been the scene of hostile engagements with the armies which have invaded Naples. In 1798 a handful of peasants held it so as to repel a column of the French army; in 1821, the Neapolitans under Gen. Pepe allowed the Austrian army to pass with scarcely any opposition. The road is extremely beautiful; the land is rich and well watered, and the hills are luxuriantly wooded. One of the remarkable features of the road is the number of ruined castles: beyond the *Madonna*

* The *VIA SALARIA* traversed the *Sabina* and terminated at *Adria*. It derived its name from its being the road by which the salt made on the shore of the Mediterranean, chiefly about Ostia, was imported into the interior of the country. The stations on it were—

Eretum,	Grotta Marozza.
Vicus Novus,	Osteria Nuova.
Reate,	Rieti.
Cutilia,	<i>Bagni di Paterno</i> . (?)
Interocrea,	<i>Antrodoto</i> .
Falacerium,	near <i>Collicelli</i> . (?)
Vicus Balles,	near <i>Illica</i> . (?)
Ad Centesium,	<i>Presunco</i> . (?)
Asculum Picenum,	Ascoli.
Castrum Truentinum,	near <i>Torre di Martin</i> <i>Scuro</i> .
Castrum Novum,	near <i>Giulia Nuova</i> .
Hadria,	<i>Atri</i> .

della Grotta is one of considerable extent, much resembling those of the Tyrol; and at the extremity of the glen is another of great size, clothed with ivy, and forming a very picturesque termination to the valley on the side of Aquila. The road crosses the Aterno near Coppito, where another (3 m.) branches off on the l. to S. Vittorino.

17 m. AQUILA (9700 Inhab.—Inn: *Locanda del Sole*, large, but badly furnished and wretched), founded by the Emperor Frederick II. as a barrier to the encroachments of the popes, is the capital of Abruzzo-Ultra II., the see of a bishopric and of the tribunals of the province. It is well built, with good streets and a large number of handsome palaces and chs. The lower classes have emigrated in considerable numbers in recent years. In 1706 the city was nearly destroyed by an earthquake; 2000 persons perished in one ch., a great part of the city was overthrown, and from its effects it has never recovered.

Aquila is full of interest; and its antiquities and chs. will repay a visit. *St. Bernardino da Siena*, the principal ch., has a façade begun in 1525 and completed in 1542, by *Cola dell' Amatrice*. It is composed of three orders, one over the other; the lower being Doric. The workmanship is unusually elaborate, and, in spite of the heaviness, it is imposing. Over the principal door, which is Corinthian, are bas-reliefs of the Madonna and some kneeling saints, one of which is the portrait of *Girolamo da Norcia*, the architect of the two lateral doors. In the interior, the roof and its compartments are handsome; the marbles are from the mountains in the neighbourhood. The monument of San Bernardino is a fine specimen of art after the Revival. It is a large urn of white marble, wrought with elegant arabesques and decorated with statues and other sculptures in high relief. It was executed in 1505 by *Silvestro Salviati dell' Aquila*, at the expense of Giacomo Notar Nanni, a merchant, and it cost 9000 ducats. It formerly enclosed a silver chest containing the ashes of the saint, and executed by

order of Louis XI.; but the French in 1799 broke open the monument and carried it off. Near the altar is a monument to Maria Pereyia Noronia Camponeschi, Contessa di Montorio. It represents a mother and her infant in a recumbent posture, and was the work of *Salvatore dell' Aquila*. Near the altar is a large picture of the Crucifixion, by *Ruter*.

Stá. Maria di Colleenaggio is encrusted with white and red marble. The façade alone remains of the original Gothic building. The porch is extremely rich. The central doorway is rounded, consisting of four bands, three of which are spiral, the other being composed of small figures of saints or angels. The canopied niches are of great variety; the twisted pillars are richly carved. The niches were once filled with statues, of which only seven now remain. The two lateral doorways have two columns on each side, elaborately twisted, but partly concealed by plaster. The three rose windows, though now blocked up, are still extremely beautiful. Above the porch a balcony runs along the front of the building, from which the bishop of the diocese reads, on every 29th of August, the bull in favour of Aquila, granted by Celestin V., who was consecrated pope in this ch. in 1294, and was afterwards buried in it. The interior of the ch. has a rich roof, and the floor contains several monuments to bishops of the order of the Celestines. The monument of Celestin V., erected in 1517, is of marble and covered with a profusion of arabesques. The choir is Gothic altered into the classic style. The body of the building was ruined by the earthquake of 1703. In this ch. are preserved some remarkable paintings by *Ruter*, the pupil of Rubens. He was a Celestin monk, and has left here some interesting works, as they contain portraits, and supply a field for the study of costume. The more important are the Coronation of Celestin V. in the presence of Charles II. of Anjou, and his son Charles Martel; the defeat of Braccio at the siege of Aquila; and the life and miracles of Celestin V.

Many of the other churches and public buildings exhibit fragments of Gothic architecture. *Santa Maria di Paganica* has a fine doorway, with rich carving, and a ruined rose window. *San Silvestro* has a window and doorway, with old Gothic side windows closed up, and a picture of the Baptism of Constantine, considered one of the best works of art in the city. Inside the Gothic doorway there are some frescoes by the school of Giotto. *San Domenico* has a beautiful window. *S. Maria di Soccorso* has a simple but very pretty façade; *Il Vasto* has a splendid Gothic window; *San Marco* has two Gothic doors; and *Santa Giusta* has the richest window in Aquila; the bands rest on figures in different attitudes, and of very grotesque forms. Behind this ch. is an old Gothic house with a room painted in fresco; over the entrance is an inscription with the date 1462, and a quaint Latin distich alluding to the name and arms of the proprietor. In the *Strada Romana* is a curious old house with Gothic windows, porches, &c.

The *Palazzo Torres* contains a picture gallery, among which are:—a Magdalen by *Annibale Caracci*; a St. John by *Guercino*; a Magdalen by *Paolo Veronese*; Martyrdom of St. Catherine by *Baroccio*; the Democritus of *Guido*; Christ with the Cup by *Andrea del Sarto*; an admirable portrait of Card. Torres, by *Domenichino*. But the *chefs-d'œuvre* of the gallery are the Stoning of Stephen, on copper, by *Domenichino*, and the Last Supper by *Titian*, on marble.

The *Palazzo Dragonetti* has also a gallery of paintings, among which are several by *Impeo dell' Aquila*, a native artist of the 16th cent.

The *Citadel*, built in 1534 by the Spanish engineer Pirro Luigi Seriva, is one of the most massive and imposing fortresses of the 16th cent. in Italy, though useless against modern artillery. It is a regular square flanked by low round towers; its curtains are 24 ft. in thickness, and the fosse which surrounds it is 70 ft. broad and 40 ft. deep. Over the gateway are the arms of the Emperor Charles V. The walls,

built with extraordinary strength, have been unaffected by any of the earthquakes from which the city has suffered. A portion of the fortress is now used as a prison, and a small garrison is maintained in it. Strangers are not allowed to enter without permission from the governor.

The old *Palazzo del Governo*, built also in the time of Charles V. by Battista Marchiolo, was the residence of his natural daughter Margaret of Austria, who, after the death of her husband Ottavio Farnese, was made Governor of this province. It is a large building, with a lofty tower; but a portion of it was thrown down by the earthquake of 1703.

At Aquila the expenses of living are moderate; there is excellent water by an aqueduct of 4 m., and an opera and theatre which are open part of the year.

The siege of Aquila and the death of Braccio Fortebraccio da Montone are among the most interesting passages in Italian history. The battle, which ended in the overthrow of that condottiere, the rival of Sforza and perhaps the most complete specimen of the Italian chivalry of the 15th cent., was fought between the city of Aquila and the hill of San Lorenzo, June 2, 1424. The combined armies of Joanna II. of Naples, Martin V., and Filippo Maria Duke of Milan, under the command of Jacopo Caldora, were three or four times superior in strength to that of Alfonso of Aragon, commanded by Braccio; and yet the battle would undoubtedly have been decided in Braccio's favour, if his signals had not been misunderstood by his reserve. In the fight Braccio was wounded and thrown from his horse; his followers fled, panic-struck at the sight, and the day was lost. Braccio was carried into the tent of Caldora, where he was treated with all consideration; but he neither spoke after he fell, nor noticed even his own followers whom Caldora summoned to attend him. The surgeons declared that his wound was not mortal; but he, determined not to survive his defeat, died on the 5th June, after passing three days without food,

anu without uttering a word. The astrologers had predicted that neither Sforza nor Braccio would long survive each other, and the death of Sforza by drowning in the Pescara is supposed to have caused Braccio to believe that his own days were numbered. His body was taken to Rome by Lodovico Colonna, where Martin V. refused it the rites of burial as of an excommunicated person; and it is still unburied in one of the churches of Perugia. (*Handb. for Central Italy*, Rte. 27.)

From Aquila a new road has been constructed, through the passes of Monte San Franco, to Teramo (Rte. 143). The excursion to *Amitemum* (3 m.) can be made directly from Aquila.

A wild pass over the mountains leads from Aquila to the Lake of Celano by Rocca di Cagno, Rocca di Mezzo, and Ovindoli. (Rte. 144.)

In the Abruzzi the traveller will see in their homes the *zampognari*, or *pifferari*, or bagpipers, who so regularly visit Rome and Naples every Christmas that the season would seem wanting in one of its ancient customs in the eyes of the Romans and Neapolitans if they did not come to greet it with their carols and their hymns. During the rest of the year they live chiefly on the profits realized by their six weeks' visit to Rome. Their dress at home is quite as picturesque as it is at Rome; pointed hats, plush or sheepskin breeches, and short cloaks, colourless from exposure and wear; a costume which the pencil of Penry Williams has made familiar to all travellers.

EXCURSION TO THE CICOLANO DISTRICT, AND TO THE CASTLE OF PETRELLA.

The traveller who is desirous of investigating more fully the early antiquities of Italy, will have an opportunity, while in this neighbourhood, of visiting the *Cicolano District*, lying between Avezzano and Rieti, on the rt. bank of the Salto. The excursion must be made on horseback, and can be undertaken either from Rieti, or from Civita Ducale, or from Aquila.

There are few parts of Italy so little known. The country presents an almost unvarying succession of deep ravines lying between steep hills of moderate elevation and profusely wooded. Upon these hills, scattered over a considerable tract, are the remains of a series of ancient cities, described by Dionysius of Halicarnassus as being the towns of the *Aborigines*, entirely ruined and deserted when he wrote. Martelli, a local antiquary, was the first who proved the accuracy of the descriptions of Dionysius, and Mr. Dodwell and Mr. Keppel Craven subsequently confirmed part of his observations. It is exceedingly difficult to determine the position of these towns from the ancient names; but *Torano*, near *Sant' Anatolia*, which possesses vestiges of Cyclopean walls, is considered to be the *Tora* of Dionysius, where St. Anatolia suffered martyrdom under the emperor Decius. The sites of the other towns mentioned by Dionysius are still undetermined, and will probably never be ascertained with perfect accuracy; but the traveller will derive sufficient interest in finding a cluster of cities whose massive walls and other ruins mark the position of the aboriginal settlements precisely as they are described by that historian. The district is now inhabited by shepherds, whose villages are scattered over the valley of the Salto. The proprietors reside on their estates, and it is to them that the traveller must look for hospitality; it will, therefore, be desirable that he should provide himself with recommendations to some of them.

On the borders of this district, about 3 m. N. of the small village of *Mereto*, and near the frontier of the Papal States, is the village of *Petrella*, once a feudal possession of the Colonnas. Here was committed towards the close of the 16th cent. the murder of *Francesco Cenci*, at the instance of his wife and daughter, a crime that has been rendered celebrated by the poetry of Shelley, and in the person of Beatrice by the pencil of Guido.

"That savage rock, the castle of Petrella,
'Tis safely walled, and mounted round about:

Its dungeons under ground, and its thick towers.

Never told tales; though they have heard and seen

What might make dumb things speak."

The story has been told by Keppel Craven in his *Travels through the Abruzzi*, and more accurately still, as derived from a cotemporary MS., in a recent article of the 'Quarterly Review' (April, 1858). Francesco Cenci, the victim, was a Roman noble, the son of a Treasurer or Minister of Finance of Pius V., who had amassed, as such functionaries were wont to do, a colossal fortune—of debauched, most dissolute and unnatural habits: he had been twice married, having several children by his first wife, two of whom were murdered in their youth; of 3 who survived, Beatrice was the eldest, and remarkable for her beauty, which has been handed down to us in Guido's lovely portrait now in the Barberini gallery at Rome. Subjected to every species of ignominy and insult, Beatrice and her stepmother Lucrezia, unable to bear up against it, were determined to rid themselves and society of such a monster—for which purpose, aided by a certain Monsignore Guerra, who became enamoured with Beatrice, they employed two paid assassins to waylay Francesco on his journey to the Castle of Petrella, his usual summer residence. This part of their design having been thwarted, the two women resolved to have the murder perpetrated in the very den of his iniquities. On the 9th of September, 1599, Lucrezia and her stepdaughter having previously drugged with opium the unfortunate wretch, it was Beatrice who introduced the murderers into her parent's room, who instigated them to the act, who virtually assisted in it, and who emboldened, by her threats and persuasion, the faltering assassins to their parricidal act, effected nearly in the same way as Jael slew Sisera of old. The closing scene is described in an almost cotemporary document as follows:—"Rentrarono (the assassins Martino and Olimpio), *resoluti aspettati dalle Donne, onde porta su un occhio del dormiente una frezza, l'altro con un Martello gliela con-*

ficcò in testa, e una altra conficcarono nel collo, onde quella misera anima fu rapita del Diavolo (come si crede)." The crime having been discovered, and one of the murderers having confessed to his guilt, the stepmother Lucrezia, with Beatrice and her brothers, after being tortured, confessed also to their participation in the murder—were tried and convicted: the circumstances under which the two women had instigated to, and participated in, the tragedy, were, however, such as to offer some extenuation for such an atrocious act, and, although no doubt could be entertained of their guilt, yet many of the leading families of Rome, with whom they were allied, made every effort to obtain their pardon from the reigning Pontiff Clement VIII. Whilst all was uncertainty as to their fate, a nearly similar crime, the murder of a princess, Santa Croce, by her son, sealed theirs. Orders were given for their execution. Beatrice and Lucrezia were ordered to be beheaded; Giacomo Cenci, the elder brother, to be quartered; whilst the younger, Bernardo, then only 15 years of age, was pardoned at the intercession of the celebrated lawyer Farinacci, but on the cruel condition of being seated on the scaffold when the rest of his family suffered their sentence. This inhuman exhibition took place in front of the Castle of St. Angelo at Rome, on the 11th of September, 1599.

From Petrella the traveller may proceed to Antrdoco, to Civita Ducale, or to Rieti.

The road from Aquila to Naples is a branch of one of the four great post-roads of the kingdom, called the Consular Road of the Abruzzi. The distance to the capital is 16½ posts; 128½ m.

On leaving Aquila, the road descends the valley of the Aterno. At the 5th m., on a hill on the other side of the river, is Fossa, which marks the site of *Aveia*, a city of the *Vestini*. From the high ground the view towards Aquila is extremely fine. The numerous villages scattered over the valley, the cultivation of the land, the windings of the river, and the snowy

mountains in the distance, combine to form a scene of peculiar interest.

1½ *Civita Reatina*, a village with an old castle on the hill, is the half-way house of the *vetturini*. It is at the 112th m. from Naples, and is 15 m. from Aquila. About 5 m. east is the town of *Capistrano*, the birthplace of S. Giovanni da Capistrano, the Franciscan who headed the crusade against the Hussites in Bohemia, afterwards joined the army of John Hunyades against the Turks, and was present at the battle of Belgrade, in 1456. He died soon afterwards at Villach, and was canonized in 1690 by Alexander VIII. In the church of Capistrano is buried Alfonso Piccolomini, Duke of Amalfi, who was murdered near Solmona by Carlo Sanframondi, Count of Celano, in 1498, two years after his marriage to the beautiful Joanna of Aragon. Beyond Navelli the road enters on a cheerless elevated plain, and is carried by skilful windings down the mountains that form the N. boundary of the valley of Solmona. The view of this valley, encircled by mountains and diversified by the richest vegetation, is very striking.

1½ *Popoli* (4000 Inhab.—Inn: *La Posta*, tolerable), a dirty town situated at the foot of the mountains, at the junction of the roads from Aquila, Solmona, and Chieti, and 1 m. below the union of the Aterno with the Gizio. The ruined castle of the Cantelmis, dukes of Popoli, is finely placed on an eminence above the town, and adds greatly to its picturesque appearance. The ch. and many of the houses exhibit the same peculiarities of architecture as those of Aquila and Solmona; the most conspicuous is the dilapidated Cantelmo palace, with its finely archèd Gothic windows and armorial shields.

A circular tower, without door or window, over the bridge of the Aterno, has an inscription with the words *Resta! Resta!*—but its history is unknown.

A straight and level road along the rt. bank of the *Gizio* leads to Solmona. 1 m. beyond Popoli are the ruins of *Il Giardino*, a villa of the Cantelmis.

[About 2 m. further a mountain road

(16 m.) branches off on the rt. to Avezzano and the Lake Fucino. It passes by *Pentima*, near which, in an elevated plain, are the ruins of the ancient *Corfinium*, the capital of the *Peligni*, the seat, during the Social war, of the allied nations, who changed its name to *Italica*, and adorned it with a spacious Forum and Senate-house. The Gothic ch. of *S. Pelino* is built of stones taken from the ruins, many of which exhibit inscriptions. The *Via Valeria* may be traced near it, bordered in many places by the ruins of ancient tombs. 1 m. further, at *Baiano*, are remains of 2 ancient aqueducts constructed to convey the waters of the *Aterno* and the *Sagittario* to *Corfinium*. From Baiano the road ascends through fine scenery and oak forests to *Goriano Siculo*, where the valley of the Aterno opens towards Aquila. Hence a narrow glen, which was traversed by the *Via Valeria*, leads by *La Forchetta* to the summit of the *Forca Caruso*, the ancient *Mons Ineius*, a mountain pass, through which the N.E. wind blows sometimes in winter so violently as to render the pass impracticable. A rapid descent leads by *Colle Armele* to the shores of the lake of Celano, from which a level road of 6 m. leads to Avezzano. (Rte. 144.)]

1 m. *Solmona* (12,200 Inhab.—Inn: *La Pace*, a suppressed monastery of the Jesuits, extremely dirty), the chief town of a district, and the see of a Bishop, occupies the site and retains the name of the birthplace of Ovid.

Sulmo mihi patria est, gelidis uberrimus undis. *Trist.* iv. 9.

The position of the town, in the centre of the basin watered by the Gizio, and surrounded by lofty mountains, is so highly picturesque, that the traveller will hardly wonder that Ovid was so much attached to it, and found it too far away from the scene of his exile:

Sulmonis gelidi, patriæ, Germanice, nostræ;
Memiserum, Scythico quam procul illa solo
est. *Past.* iv. 81.

The earthquakes of 1803 and 1804 destroyed many public buildings. It abounds in curious fragments of Gothic architecture, but the streets and houses have a ruined and unfinished appear-

ance. The *Palazzo del Comune*, or Town Hall, is a remarkable specimen of the cinquecento style. The three doors are richly carved, and one has a pointed arched canopy with foliation of great beauty. The pointed windows above are even more richly worked; they are inserted in a square frame elaborately carved, and show the combination of the Gothic and classic styles. Over the rt.-hand window is the date 1522. The house of Baron Tabassi has an elaborate window with the inscription: "Mastro Petri da Como fece questa Porta, A.D. 1448." In the principal street is the *Cancellaria*, in front of which is a wretched statue of Ovid in clerical robes, holding a book inscribed S. M. P. F. This street is divided from the public square by an aqueduct with pointed arches, built in 1400. Near it is the fine doorway of the ch. of *S. Francesco d'Assisi*, destroyed by the earthquake. It consists of round arches resting upon six columns, and is one of the finest examples of this style in Italy. The ch. in its original state must have been a noble structure, as it is shown by the rose window and doorway of the other front. Another rose window and doorway of Italian Gothic may be seen at *Santa Maria della Tomba*. The interior has a nave with pointed arches, resting on five low massive columns, with capitals of different styles, greatly resembling our old English churches. The square marble pulpit is Gothic, resting on columns. The *Cathedral* retains fragments of its original Gothic architecture. The *Nunziata* is a hospital for the maintenance and education of the foundlings of the Abruzzi. Solmona is celebrated for its sugarplums (*Confetti di Solmona*). A great deal of the parchment used by bookbinders at Rome and elsewhere was formerly manufactured in this neighbourhood.

2 m. from the town, at the base of the barren ridge of the Morrone, is the suppressed *Monastery of S. Pietro Celestino*, one of the most magnificent religious edifices in Europe, built with materials taken from the public buildings of Corfinium, which were destroyed for the purpose. It was founded as the

chief seat of the order of the Celestins, in honour of Pietro da Morrone. The French Government suppressed it, and it is now used as a house of industry for the juvenile paupers of the metropolis. The domestic arrangements of the monastery are probably more complete than those of any other similar building in the world. The ch. retains most of its marbles and decorations. In a dark recess is a remarkable monument of the Cantelmo family, by *Silvestro Salsiati*. In front of the monastery are some springs, which bear the classical title of *Ponti d'Amore*; and on the slopes of the hill some ruins of reticulated brickwork are shown as the *Stanze d' Ovidio*, the remains, perhaps, of one of the poet's villas. Higher up the hill, above these ruins, is a small stone hut, placed on a projecting ledge of the mountains, which has acquired peculiar sanctity as the *Hermitage of S. Pietro da Morrone*. It was from this retreat, in 1294, that Pietro da Morrone was dragged, at the age of 76, to fill the papal throne, under the name of Celestin V., a dignity he abdicated five months afterwards. Here the archbishop and the two bishops, who had been sent by the conclave to announce his elevation to the Papal chair, fell upon their knees before the hermit, and so astonished him with the news, that he sought to escape from his new and unexpected honours by flight. It was here also that Charles II. and his son Charles Martel came to conduct the new Pope to his coronation, and held the bridle of his mule as he made his solemn entry into the city of Aquila, where his consecration took place in the presence of a vast multitude that had assembled to see the ceremony.

The memory of Ovid naturally gives great interest to everything connected with Solmona. When its inhabitants revolted against Alfonso of Aragon, he suspended the sentence of fire and sword in honour of the poet; proving, says his historian Panormita, that he was more generous than Alexander, who spared nothing at Thebes but the house of Pindar. Scarcely any vestiges of the ancient city remain; but the

cold and abundant streams which the poet described among the characteristics of his native valley, still form its remarkable feature.

*Pars mihi Salmo lætæ Peligni tortia ruris;
Parva, sed irriguis ora salubris aquis.*

Amor. II. 16.

EXCURSION TO THE LAKE OF SCANNO.

Travellers who are interested in wild mountain scenery should devote a day to an excursion to the *Lake of Scanno*. It cannot be less than 12 or 15 miles, most of which must be performed on foot. The path ascends the course of the *Sagittario*, a bright mountain stream, called also *Acqua della Foce*, from the peculiar defiles through which it passes near Anversa. This gorge, through the whole of which eagles and ravens abound, is in every respect one of the most singular in the chain of the Apennines. The village of *Anversa*, which stands on an eminence on the rt., with its shattered castle commanding the entrance of the pass, and the hamlet of *Castro di Valva* hanging almost over the vale from a precipitous rock on the opposite side of the torrent, add greatly to its picturesque character. At its extremity, near *Villa Lago*, the *Sagittario* is seen bursting forth from the high mass of rock which forms the boundary of the glen. Here, at a spot called the *Stretti di S. Luigi*, the pass becomes of such fearful height and narrowness as to be totally impassable in rainy or stormy weather. Into this chasm the stream emerges through subterranean communications from the lake, which is about 1 m. distant. After leaving the ravine of the *Sagittario*, a short ride across a plain brings us to the lake. "The *Lago di Scanno*," says Mr. Lear, "is really one of the most perfectly beautiful spots in nature, and the more for being in so desert a place. Its dark waters slumber below bare mountains of great height, and their general effect

might recall *Wastwater* in *Cumberland*, but that every craggy hill was of wilder and grander form, and that the golden hues of an Italian September evening gave it a brilliancy rarely known in our own North. At the upper end of the lake, which may be $1\frac{1}{2}$ m. in length, an avenue of beautiful oaks, dipping their branches into the water, shade the rocky path, and lead to a solitary chapel, the only building in sight, save a hermitage on the mountain beyond." A path of $1\frac{1}{2}$ m. along the *Sagittario* leads to the town of *Scanno* (3000 Inhab.), situated in a narrow valley of little interest. It has a local reputation for the beauty of its women, and for the Greek character of their costume.

From *Solmona* to *Rocca Valloscura*, a straight road leads to the base of the lofty range of mountains which bound the plain on the south. In this extremity of the valley the country is rich and highly cultivated, interspersed with cottages and hedge-rows which recall some of the beautiful home-scenes of England. The ascent begins under the town of *Pettorano*, where there is a tolerable country inn, and continues with little intermission for 5 m. At *Pettorano* the last view over the valley of the *Gizio* and the plain of *Solmona* is one of those rare prospects which are never forgotten by the traveller; it is one of the finest scenes of its kind in Italy. The whole plain, 13 m. long, is spread out like a map at the foot of the pass, and the distant prospect is bounded by a long line of snowy mountains, above which the *Gran Sasso d'Italia* is conspicuous. The *Gizio* rises in the ravine below *Pettorano*. A wild defile, 2 m. in length, brings us to

Rocca Valloscura. (1080 Inhab.—Inn: *La Posta*, tolerable.) This village well deserves its name, for it is placed in a deep precipitous ravine in one of the most desolate quarters of the pass. The ascent which follows is very steep, and the country is wilder and more dreary than that already passed.

It is, however, a perfect picture of this peculiar class of scenery: the rocks in the deep ravines below the road are often so curiously broken that they have all the appearance of Pelasgic walls. At 2 m. from Valloscura we enter on the *Piano di Cinquemiglia*, which forms the summit of the pass. This plain, which, at the 82nd m. from Naples, is 4298 ft. above the level of the sea, and is enclosed by much higher mountains, is perhaps the most wintry spot in Italy. The sudden falls of snow, and the stormy winds to which it is exposed, make it dangerous and often impassable in winter, and sometimes even late in the spring. Heavy falls of snow have been known to take place even in June. In February, 1528, 300 Venetian soldiers perished in crossing it; and a similar fate awaited 600 Germans under the Prince of Orange in March, 1529. A double line of high posts marks the direction of the road through it. In June and September it is one of the principal stations of the shepherds on their annual migration to Apulia. In the spring they bring their flocks from the plains of the Tavoliere to the mountain valleys above Aquila, where they take up their summer quarters, and towards the middle of autumn they return to Apulia for the winter. At the S. extremity the road is carried through a narrow pass, offering one of the finest views on the whole journey, to

8 m. *Roccarasa* (1450 Inhab.), a picturesque place, which is the highest inhabited village in South Italy: the Casa Angeloni is 4370 ft. above the level of the sea. From here a road branches off on the l. to Palena and Lanciano. (Rte. 143.)

A long and steep descent leads down from Roccarasa to the valley of the Sangro. The mountains are bolder in their forms than those already passed, and are covered with dense forests of oaks, among which bears are bred and hunted. The views over the beautiful valley of the Sangro and the mountain-tract beyond Isernia, with the snowy range of the Matese in the distance, are very fine.

$\frac{3}{4}$ Castel di Sangro (3000 Inhab.—

Inn: *La Posta*, clean; the best on this road: the landlord supplies horses), a curious old town at the base of a rocky hill at the extremity of a plain 6 m. long and 2 broad, through which the *Sangro* (*Sarus*) winds its course. It is surmounted by the ruins of the fine feudal castle of the Counts of the Marsi. Many of the houses are remarkable for their architecture, and are memorials of better times. They generally have coats of arms over the doors, a common practice in the Abruzzi. One near the inn bears the date of 1374.

EXCURSION TO BARREA, ALFIDENA, AND LA META.

The traveller fond of alpine scenery may make an interesting excursion from Castel di Sangro to S. Germano; but he should not undertake it without first securing a good guide and letters of introduction to some resident proprietor at Alfidena and Picinisco. The best way of obtaining them is by applying to the local authority at Castel di Sangro. From this town a path of 6 m. leads along the plain of the Sangro to the village of *Scontrone*, placed on its l. bank, in the midst of pine-forests. From here the path ascends the river through a romantic valley, which gets wilder and narrower as it approaches *Barrea* (1500 Inhab.), placed on the top of a mountain overhanging the deep ravine through which the Sangro flows. This river rises near the village of *Givola*, one of the coldest spots in Italy, from under the group of mountains which enclose the Lake Fucino on the S.W.; it runs below the villages of Pescasseroli and Opi, in an upper valley shut in on the N. by the *Monte Greco* (7875 ft.), and on the S. by the mountain on which stands Barrea, which from this circumstance derived its name (*barrier*). From this upper basin the Sangro has found its way to the lower valley through a very deep gorge cut through the sides of the mountains. This gorge is so narrow as to be spanned by an old Gothic

bridge of a single arch nearly 150 ft. in height. From Barrea we retrace our steps southwards, following the rt. bank of the river, to *Alfidena* (2100 Inhab.), a convenient sleeping-place for the first evening. It stands opposite Scontrone, on the bank of the *Rio Torto*, a small stream which runs through the town, and through a narrow cleft in the rock precipitates itself into a dark and deep chasm. In the parapet of the bridge over it is en-crustured an old Oscan inscription. *Alfidena* retains the name but not the site of *Aufidena*, a city of the *Caraceni*, the most northern tribe of the Samnites, which was taken by storm by the consul Cn. Fulvius, n.c. 238. On a hill on the l. bank of the river are some remains of polygonal walls. From Barrea a mountain-path of nearly 18 m., great part of which is to be walked, crosses a high ridge of the mountain of *La Meta* by the *Passo del Monaco*. During the ascent the views of the stupendous rocks and frightful precipices of *La Meta*, which on this side falls almost perpendicularly, are really magnificent. The path traversing the high valley (4795 ft.), in which is the source of *La Melfa*, near the chapel of the Madonna del Canneto, descends to *Picinisco* (1200 Inhab.), the 2nd night's rest, situated on a lower slope of *La Meta*. The easiest way of ascending this mountain is from *Picinisco*, where good guides can be hired. July and August are the best months to undertake it. The time required is about 12 hours; but the view from its highest summit (7480 ft. high), extending from the *Monte Corno* in the Abruzzi to the *Monte Alburno* near *Pestum*, and from the Adriatic to the Mediterranean, fully compensates the fatigue of the ascent. The chapel of *S. Maria del Canneto*, in August, is the scene of a *Festa* to which thousands of peasants, in their picturesque costumes, flock from the adjoining provinces. From *Picinisco* a good path of 6 m. leads to *Atina*, from which there is a road to *Sora* and to *San Germano*. (Rte. 144.)

From *Castel di Sangro* the high road, after a tedious ascent, passes through

Rionero, a miserable village, beyond which the road commands, on the rt., the small plain of the *Volturno*, with those windings from which the river is supposed to derive its name.

[A path of nearly 5 m. leads from *Rionero* to the picturesque source of this river, near which are the ruins of the Lombard monastery of *S. Vincenzo a Volturno*, so famous in the middle ages as to have been visited by Charlemagne, and in later times celebrated for its magnificent archives and collection of chronicles. It was suppressed and destroyed at the French invasion, when its collections were transferred to Monte Casino. The walk from *Rionero* to its ruins, and back to rejoin the high road at the *Taverna di Vandra* near the 62nd m. from Naples, will not take, for a good pedestrian, more than 5 hours, and the tourist who can afford the time will be highly repaid by the beauty and singularity of the scenery.]

A descent of 4 m. brings us to the post-station called

1½ *Piano di Foroli*, where the mail changes horses. On leaving this station the road passes the *Taverna di Vandra*, a miserable osteria, and then rapidly descends to the valley of the *Vandra*, from whence it ascends a high mountain called *Il Macerone*, the last spur of the Apennines. At the cottage of the gendarmes at its base the view, looking back over the mountains of *Roccarasa* and the valley of the *Vandra*, and *S.* over the district of *Isernia* and the snowy peaks of *Matese* in the distance, is beautiful beyond description. On the l., built on a high precipitous rock, is *Miranda*, with a large baronial castle.

1 *Isernia* (8000 Inhab.—Inns: *Locanda Stefano* and *La Posta*; both very bad), the ancient *Æsernia*, a city of Samnium. Its commanding position, and the massive remains of its polygonal walls, which still exist as the foundation of the modern ones in nearly their whole circuit, afford a proof of the military skill which the Roman historians ascribe to the Samnites. During the Social War, after the fall of *Corfinium* and *Bovianum*, it became for a time the headquarters of the Italian allies. The high road

passes outside the E. wall, between the city and a deep valley watered by the Fiume del Cavaliere. In the lower part of this bottom is a rocky mound, with an old circular ch. dedicated to SS. Cosma and Damiano, now used as the public cemetery. The fame of these saints in the cure of disease was so great, that people from all parts of the kingdom formerly crowded to their shrine at Isernia, during the September fair, to purchase masses for their restoration to health, or to make *ex voto* offerings for benefits received. Red wax models of different parts of the human body affected by disease were exposed for sale to those who came in search of health. Many of these offerings were of such a character that Sir William Hamilton and Mr. Payne Knight, who in the last cent. investigated the origin of the ceremony, believed it a remnant of the worship of Priapus. In 1780 the government, to suppress the scandal, prohibited the sale or presentation of the objectionable class of *ex voto* offerings; but the practice had taken so firm a hold on the public mind that when Sir Richard Colt Hoare visited the town 10 years later, he was able to procure specimens of the forbidden emblems. The fair is now remarkable chiefly for the display of costumes of the inhab. of the Abruzzi and Terra di Lavoro. Below the ch. is a precipitous hill covered with an ilex grove, among which is the monastery of the Capuccini, remarkable for the picturesque beauty of the site.

The modern town has manufactories of woollens, paper, and earthenware, is the see of a bishop, and the chief town of a district. It consists chiefly of one long and narrow street, running along the crest of the hill. In the middle of the town is a fine old fountain, with 6 rows of arches supported on short columns of white marble of different designs. Near the ch., destroyed by the earthquake of 1804, is an old tower, supposed to have belonged to a gateway of Norman times, at the base of which, on each angle, are 4 mutilated statues. In the adjacent street are foundations of massive buildings, and a rudely sculptured lion, apparently as ancient as the Samnites themselves. Among

the inscriptions discovered in the town is one in honour of Septimius Paterculus, præfect of the Pannonian cohort in Britain, and of the Spanish cohort in Cappadocia, and Flamen of the Emperor Trajan: another is in honour of Fabius Maximus, *instauratori noentem publicorum*. The antiquities appear to have been destroyed in the middle ages, when the city was fortified, as many semicircular towers and walls of that period are still to be seen. The frequent earthquakes have also contributed to their destruction. The great curiosity of Isernia is the ancient aqueduct, hewn in the solid rock. It begins at the bridge on the Solmona side, where the water enters the channel. It is long, and has six airholes or *spiracoli*, the deepest of which is said to be 96 palms (82½ feet). It supplies the fountains and manufactories with water.

From Isernia a road leads to Boiano and Campobasso. (Rte. 145.)

A rapid descent from Isernia brings us to the valley of the Volturno, along a beautiful road. At the 50th m. we pass under the hamlet of Macchia; and the village of Montaquila is seen on a hill above the rt. bank of the Volturno, which is crossed, at the 47th m., by a fine bridge, where, leaving the town of Monteroduni 2 m. on the l., we enter the province of the Terra di Lavoro. The approach to Venafro is extremely beautiful; a rich succession of groves and highly cultivated glades, surrounded by hills covered with fine oaks, recall in many parts some of the finest combinations of English scenery.

1½ *Venafro* (3500 Inhab. Inn: *Locanda Maccarri*, with tolerable beds, but nothing to eat; there is a fair café adjoining), the ancient *Venefrum*, is beautifully situated at the W. extremity of the plain of the Volturno, on the lower slopes of the lofty mountain of Santa Croce, upon which, about half way up its side, are the ruins of an old tower. At the base of the mountain rise the copious springs which form the Fiume di San Benedetto. Another spring in the neighbourhood retains the name of the *Fons Papiria*. The slopes of the hills are still covered with olives, as in the days of Horace:—

..... insuper addes
Pressa Venafrance quod bacca remisit olivae.
Sat. II. 4, 68.

..... viridique certat
Bacca Venafro.
Od. II. 6.

Its antiquities have nearly all disappeared, and the only vestiges now remaining are some fragments supposed to belong to the amphitheatre, a small portion of the polygonal walls, and some inscribed stones. The modern town, placed below the site of the ancient, is the see of a bishop, and is highly picturesque at a distance. The feudal castle of the Caracciolo family, occupying a commanding position above it, had formerly fresco portraits of the horses for whose breed the family were famous; but the castle has lost all its grandeur, and is now hardly worth a visit. Many of the inscriptions recording the names of the personages to whom the horses were presented or sold are curious; one is dated 1524. Venafro was twice desolated by the plague in the last cent.

After Venafro, the road for many miles is perfectly level. At the point where it approaches the Volturmo, a stone bridge, called the Ponté del Re, leads into the Royal Chase of Venafro, which abounds with majestic oaks and is full of wild boars. The road proceeds at a little distance from the rt. bank of the river, passing on the rt. the villages of Vallecupa, Rocca Pipirozza, and Sesto. The hills are finely wooded: the high cultivation of the plains gives great variety to the landscape, and the mixture of rock and mountain with the other features of the country is calculated to remind the traveller of many parts of Devonshire.

Leaving Presenzano on the rt., we reach

1½ Taverna di Cataniello,
a country inn, where this
road falls into that from
Rome by Ceprano at the
Quadrivium.

(7 m. Torricella.)

1½ Calvi.

(4 m. Lo Spartimento.)

1½ Capua.

1 Aversa.

1½ Naples.

Rtes.
140, 141.

ROUTE 143.

ANCONA TO PESCARA, BY THE SHORES
OF THE ADRIATIC, AND FROM PES-
CARA TO NAPLES, BY POPOLI.

Leaving Ancona, the road passes at the 18th m. through Loreto (*Hand. for Central Italy*, Rte. 88), and reaches

21 m. Porto di Recanati (3000 Inhab.), a small town on the coast. Thence to Civita Nuova, where it crosses the Chienti, which separates the Delegations of Macerata and Fermo.

18 m. Porto di Fermo (there are 3 Inns here; the *Lione* very good in 1857), prettily situated on the Adriatic and much frequented during the *villeggiatura* season. It is the *Castrum Firmianum* of Pliny. The scenery in its neighbourhood is very fine. From Porto di Fermo a road of 4 m. leads to Porto di S. Elpidio, 4 m. beyond which is Porto di Civita Nuova; from the latter a very good road of 13 m. to Macerata. (See *Handbook of Central Italy*, Rte. 88.) Another road branches off to

[FERMO (14,000 Inhab.), *Firmum Picenum*, the see of an archbishop, and the residence of the Delegate of the province, which has an area of 252 sq. miles and 110,300 Inhab. It is situated 5 m. inland on a hill commanding a great extent of interesting country. During the Social War Pompey took refuge here after his defeat by Judalcius and Afranius, the latter of whom he eventually defeated under its walls. It was occupied by Cæsar on his march from Rimini. It was taken and retaken by Belisarius and Totila. The cathedral is dedicated to Sta. Maria Assunta. One of the chs. is supposed to occupy the site of a temple of Juno. The

college was founded in 1632, by Urban VIII. The neighbourhood abounds with charming scenery, and the inhabitants are courteous and instructed. "At Fermo," says Valery, "are still shown the ruins of the house of Oliverotto, one of the model tyrants proposed by Machiavel in his *Prince*. Oliverotto declared himself prince of Fermo, after having massacred his uncle, who had brought him up, and the principal inhabitants of the town, at a banquet; his reign did not exceed a year, as he was waylaid and strangled at Sinigallia, with Vitellozzo, his tutor in crime and in war, a victim worthy of his more dexterous rival Cesar Borgia." The citadel of Fermo was one of the last strongholds which Francesco Sforza possessed in the March of Ancona, during his struggle with the pope and other Italian princes in the 15th cent.]

Before reaching Porto di Ascoli, 5 m. off the road, is

[*Ripatransone*, 5000 Inhab., situated on a hill surrounded by walls; it is supposed to occupy the site of the Etruscan city of *Cupra Montana*. Pius V. in 1571, gave it the title of city; it has a cathedral dedicated to S. Gregory the Great. In the hill beneath the town is a remarkable cavern.]

The road passes the pretty villages of Grotte a Mare (*Cupra maritima*) and San Benedetto.

25 m. *Porto di Ascoli*, the Papal frontier; passports must be *visced* here, before entering the Neapolitan States. From here a road leads to

[*Ascoli, Asculum Picenum*, 20 m. off to the rt., the capital of a Delegation of 358 sq. miles with 92,000 Inhab. It occupies a beautiful position, on the Tronto, close to the Neapolitan frontier; it is the see of a bishop, and although a dull and dilapidated place, it has 12,000 Inhab. It was the first city which declared against Rome at the commencement of the Social War. It sustained a memorable siege by Pompey, who compelled it to surrender and beheaded its principal inhabitants. During the Gothic wars it was besieged and taken by Totila. Its cathedral is said to have been built by Constantine, on the ruins of a temple of Hercules.

It was the birthplace of Nicholas IV. The fortress was built from the designs of *Antonio Sangallo*, and several of the public buildings were designed by *Cola dell' Amatrice*, whose last Supper, painted for the oratory of the *Corpus Domini*, gained for him a distinguished name throughout the province. From Ascoli a mountain bridle path leads by Civitella del Tronto to Teramo, 22 m.]

1 m. The *Tronto* (*Truentus*) is the boundary of the Papal States; the Neapolitan custom-house is on its S. bank at *Martin Sicuro*, the Roman station of *Castrum Truentinum*. (Inn: *Locanda Cesarini*). Here passports are *visced*, and the luggage examined. If it contains articles subject to duty, the traveller is escorted by a guard as far as Giulia Nuova, where he may be detained some time. Tronto is 1 m. from Porto di Ascoli.

Between the Tronto and Pescara the shores present a plain extending from the Apennines to the sea, and varying from several m. to only $\frac{1}{2}$ m. in breadth. It is highly cultivated, and enjoys a mild temperature, but has little to interest the traveller.

10 m. *Giulia Nuova* (3000 Inhab. — Inn: small but tolerable), on a hill 1 m. from the shore, is the custom-house station for the province. It was built in the 15th cent. by Giulio Acquaviva, Duke of Atri, who removed thither, as a healthier spot, the remaining inhabitants of *Castrum Novum*, which was then called San Flaviano, from the body of a saint of that name brought there from Byzantium in the middle ages. The ruins of S. Flaviano are below Giulia Nuova on the l. bank of the Tordino (*Batinus*).

The plain near them was the scene of the drawn battle, fought July 27, 1460, between the armies of John Duke of Anjou, commanded by Niccolò Piccinino, and of the Milanese allies of Ferdinand I. of Aragon, commanded by Alessandro Sforza and Federigo di Montefeltro. This battle, one of the most sanguinary conflicts in Italian history, lasted 7 hours, during the last 3 of which by torchlight. When the generals of each army re-

called their men; neither was in a position to pursue the other, or to do more than retire from the scene of carnage, leaving all the baggage on the field. At daybreak the ravine near the castle was filled with the dead and dying; and a local chronicler records that there was not a foot of ground near it which was not covered with "bodies, blood, and armour."

EXCURSION TO TERAMO, CIVITELLA DEL TRONTO, AND THE GRAN SASSO.

From Giulia Nuova a road of 14 m. leads along the l. bank of the Tordino, through a well-cultivated country to

TERAMO (8600 Inhab.—*Inn*: tolerable), the ancient *Interamna*, the capital of the province of Abruzzo Ultra I., and the see of a bishop, situated just above the junction of the Tordino and the Vezzola, and the residence of many rich families. The Gothic *Cathedral*, once remarkable, has been sadly modernised. In the neighbourhood are remains of an ancient amphitheatre, ruins of temples, baths, and aqueducts; many statues have also been found here. The hills above the town command fine views of the Gran Sasso d'Italia.

From Teramo commences at present the great post-road of the Abruzzi, for that from Aquila to Popoli is merely a secondary branch. The distance from Teramo to Naples is 21½ posts. The mail courier travels it three times a week, performing the journey to Naples in 38 hours.

A bridle mounatn path of 14 m. leads from Teramo to

Civitella del Tronto (1800 Inhab.), placed on a hill near the Salinello. Its castle is built on a rock of travertine. From the town to the sea-shore, rounded masses of breccia, containing fossil shells, mixed with pebbles, occur. In 1557 the Duke de Guise, who commanded the army of Henry II. leagued with Paul IV. against Philip II., laid siege to Civitella, which was defended with great bravery by its garrison. The inhab., even the women, joined the garrison in the defence. After three

[*S. Italy.*]

weeks, the Duke de Guise, mortified at the Pope's failure to provide him with reinforcements, and unwilling to risk a battle with the Duke of Alva, who at the head of 22,000 men was advancing from Giulia Nuova to meet him, raised the siege, and retreated towards Rome.

A new road (41 m.) has been opened from Teramo to Aquila. It follows the l. bank of the Vomano, passing near *Senarica* (260 Inhab.), which was for many centuries the smallest republic in the world; it then traverses the narrow valley of Tottea, and by the wild passes of Monte San Franco passes into the valley of the Ateino.

The *Ascent of the Gran Sasso d'Italia*, called also the *Monte Corio*, is best made from Teramo; but travellers who undertake it must be prepared to find scarcely any accommodation. In fact it should not be attempted without getting letters of introduction at Teramo for some of the proprietors residing at Montorio or Isola. The middle of July is the best time for the ascent. On leaving Teramo the road is followed as far as *Montorio*, whence, after crossing the Vomano, a mountain path will lead by *Tessiccia* to Isola; where mules and guides must be obtained, and where the night is spent. *Isola* (800 Inhab.) stands at the foot of the Gran Sasso on a peninsula nearly surrounded by two small streams, the Marone and the Ruzzo. The single pyramid of *Monte Corno*, broken into tremendous precipices, rises immediately above it, and is scarcely ever lost sight of during the whole ascent. A wild path, nearly 8 m. long, but which will take about 4 hours, leads from Isola to the *Margone* or *Arapietra*, a rocky ridge surrounded by rich pastures, where mules are left. The tourist ought to be at this spot by sunrise; the rest of the ascent must be made on foot. The scenery of the ascent is perfectly Alpine in its character, presenting a magnificent variety of wood-crowned hills, torrents, waterfalls, and precipitous ravines, which constitute some of the most striking scenes in Italy. The height of Monte Corno is 10,154 Eng. ft. The upper ranges abound with chamœis.

About 6 m. E. from Isola is *Castelli*, a small village that acquired some celebrity for a manufactory of the so-called *Abruzzi earthenware*, which was carried to such perfection as to be placed on a level with that of Faenza. The art is now lost, but some of the specimens in the cabinets of the curious are remarkable for correctness of design and vivacity of colour.

After leaving Giulia Nova the Tordino is crossed, and 2 m. farther is *Monte Pagano*, where there are three *inns* with fair accommodation. About 2 m. farther S. the *Vomano*, a broad stream, very formidable when swollen by the winter torrents of the Gran Sasso, is forded. 3 m. beyond the Vomano a road branches off to

[ATRI (7000 Inhab.), the see of a bishop, on a commanding eminence 5 m. inland, with an extensive and most striking view. There are few cities in this part of Italy which have such high claims to antiquity as *Hadria Picena*. Its coins, of which there is a complete series in the local collection of the Sorricchio family, are amongst the heaviest specimens known, exceeding in weight the oldest Roman *asses*, and have been assigned to a very remote antiquity, some referring them to the Etruscan, others to the Greek settlers, and others to the Roman Colony established there about 282 B.C. The family of the Emperor Hadrian came originally from this city, though he was born in Spain. Numerous remains of public edifices, baths, and walls attest the size and consequence of the city. It had a port at the mouth of the Piomba (*Matrimus*). In the neighbourhood are several remarkable subterranean chambers, regularly distributed, and resembling those of Syracuse. The tribune of the cathedral, one of the most perfect Gothic buildings in the Abruzzi, is covered with old frescoes.]

Farther S. is the post station of the Osteria Galvano, $1\frac{1}{2}$ posts, near the inn of *Silvi*, which is cleaner than

usual in these parts. After crossing the Piomba, a road leads to

[CIVITA SANTANGELO (7000 Inhab.), 4 m. inland, supposed to be the ancient *Angulus* of the *Vestini*.]

After fording the Salino Maggiore, *Salinas*, a dangerous stream when swollen by heavy rains, a road branches off to

[CIVITA DI PENNE, *Pinna* (10,000 Inhab.), picturesquely situated on a hill 14 m. inland. It was the chief town of the *Vestini*, and during the Social War resisted the Roman army that besieged it. It still exhibits remains of ancient buildings. It is now the chief town of the district.]

The road, before reaching Pescara, skirts a low range of hills on the rt. covered with villas, which form the commune of Castellammare (4000 Inhab.), and are frequented as watering-places.

25 PESCARA (1450 Inhab.—Inn: *La Posta*; very bad), the ancient *Aternum*, is a fortified town at the mouth of the river of the same name. It is a dull and miserable place, situated in an unhealthy plain, heavily afflicted with malaria. It owes its importance wholly to its being a military station. The fortress was built by Charles V.

At the mouth of the Pescara, Sforza di Cotignola, the celebrated *condottiere*, then in the service of Joanna II., perished while leading his army across the river on the 3rd of January, 1424. On that day he marched out of Ortona with his victorious army on his way to Aquila. It is related that he received many warnings by dreams and by the predictions of astrologers against setting out, and that his attendants considered as an evil omen the accidental fall of his standard-bearer when leaving Ortona, by which the banner was torn. But Sforza declared that if such omens frightened others, they would not frighten him. The fortress of Pescara was occupied by the troops of Braccio di Montone, and, all the ordinary fords having been impeded by the garrison, Sforza determined to cross the broad but insecure mouth of the stream. Stormy weather increased the dangers of the passage. While standing in the middle of the river, direct-

ing the troops, Sforza saw his favourite page, Mangone, carried out of his depth; in endeavouring to save him, the hind legs of his horse slipped, and the weight of his heavy armour prevented his making any effort to save himself. He instantly disappeared, but his iron-girt hands were twice seen above the waves, as if imploring assistance. The horse rose again, but Sforza's body was never found.

EXCURSION TO ORTONA, LANCIANO, AND VASTO.

From Pescara a tolerable country road runs along the shore in a S.E. direction to

4 m. *Francauilla* (3600 Inhab.), placed on a hill between the Alento and the Faro.

6 m. *Ortona* (8100 Inhab.) occupies the site, and retains the name of *Orton*, a naval arsenal of the *Frentani*. Placed on a promontory projecting into the sea, it commands an extensive view of the Adriatic, the Maiella Mountains, and the distant Gran Sasso. Its port has been blocked up, but it still exports great quantity of wines, which are the best in this part of Italy. Ortona was the favourite winter residence of Margaret of Austria, widow of Alessandro de' Medici and of Ottavio Farnese. She died there in a magnificent palace she had erected, and which still exists, but in a dilapidated state.

The road quits the coast, and proceeds inland to

7 m. *LANCIANO*, *Anxanum* (13,900 Inhab.), the see of an archbishop, and the chief town of the most populous district of Abruzzo Citra. The neighbouring country, as well as all the shores of this mountainous province, is fertile, and has extensive olive-grounds and vineyards, producing a species of malmsey (*Malvasia*). Lanciano is built on three hills, two of which are connected by a remarkable bridge referred to the 3rd cent., and called the *Bridge of Diocletian*. The cathedral, called *S. Maria del Ponte*, is built upon this bridge. The house of

Anjou endeavoured to increase the prosperity of Lanciano, and conferred on it the privilege of coining money. In the middle ages it was famous for its fair which lasted 29 days. It was at the siege of Lanciano in 1423 that Braccio and Sforza first measured arms together.

[A new road, called *Frentana*, 47 m. long, has been opened from Ortona by Lanciano to Roccarasa, where it joins the high post. road (Rte. 142). The tract which is finished starts from Roccarasa, and, skirting the S. flank of the Maiella, reaches *Palena* (12 m.), and 4 m. farther *Taranta*; whence, by a long gallery through Monte Ciricolo, arrives at Lama, 2 m. off. From the latter place a *via naturale* leads to Casoli (8 m.), and thence to Lanciano (14 m.).]

A good *via naturale* from Lanciano crosses the Sangro near its mouth, the Osente, and the Asinello, and proceeds to

18 m. *VASTO D'AMMONE* (10,900 Inhab. *Im*: indifferent), *Uistonum*, on a hill a few hundred yards from the sea. Numerous ruins of ancient edifices attest its former grandeur and extent. In the Piazza there is an old inscription, which records the fact of L. Valerius Pudens having at thirteen years of age borne away the prize of Latin poetry in the contests held at Rome in the temple of Jupiter Capitolinus. Jacopo Caldora, the leader of the combined armies of Joanna II., Martin V., and Filippo Maria Visconti, built a palace, of which there are large remains. Vasto is still a place of some importance; its olive-grounds are rich. The *Palazzo of the d'Avato* family, formerly its feudal lords, which was enlarged and furnished by the Marchese di Pescara, the conqueror of Francis I., is said to be still in the same state and with the same furniture and pictures as when the hero's wife, Vittoria Colonna, inhabited it. Both Vasto and Ortona suffered much in the 14th centy. from the "Free Companions" of Fra Monreale.

In summer it is possible to proceed from Vasto to Termoli (18 m.) by a *via naturale*, and thence to Foggia; but the traveller would have to undergo great hardships and discomforts. Ter-

moli will be visited with greater facility from Naples (Rte. 145).

On leaving Pescara the road follows the rt. bank of the river, which in the upper part of its course is called *Aterno*, the ancient *Aternus*, but below Popoli assumed the name of *Pescara* in the 7th centy. Cicero and Livy state that during the 2nd Punic war it was reported, among other prodigies, that the Aternus had flowed with blood: *Senatus nunciatum est Aternum flumen sanguine fluxisse*. The prodigy is seen sometimes in our days, when there is a sudden and heavy rain after a long drought in the upper valleys of Castelvecchio and Subequo, abounding in deeply coloured ferruginous sand. The Pescara is the boundary between the provinces of Abruzzo Citra and Abruzzo Ultra I.

Osteria di Carabba, at the foot of the hill of Chieti. Close by it on the l. an ascent of 2 m. leads to

1 CHIETI (17,000 Inhab.—Inn: *Aquila d'Oro*, tolerable), the capital of the Abruzzo Citra, the ancient *Teate Marrucinorum*:

Cui nobile nomen
Marrucina domus, clarumque Teate ferebat.
SIL. ITAL. XVII. 457.

It stands on a hill commanding a fine view, is the see of an archbishop, and the residence of many rich families. The Abbate Galiani, who, as Neapolitan Secretary of Embassy, shone among the "beaux esprits" at the court of Louis XVI., was a native of Chieti. The order of the *Theatines* took their name from this place, their founder, Paul IV., having been its archbishop. Of the many remains of *Teate*, the most remarkable are—seven large halls, part, perhaps, of some *Thermae*, near the *Tintoria*, ruins of a gateway, and of a large theatre near the *Porta Reale*, and several inscriptions built into the walls of the cathedral, some of which refer to the Asinian family, to which Asinius Pollio, the friend of Horace and of Virgil, belonged. The churches of S. Paolo and of Sta. Maria

del Tricaglio (*a tribus callibus*) stand on the foundations of temples of Hercules and of Diana Trivia. From Chieti there is a road of 16 m. to Lanciano.

Returning to the high road, 12 m. from the Osteria di Carabba, we cross the Orta, a mountain stream, and 1 m. beyond, on the l. bank of the Pescara, are the ruins of a monastery, dedicated to the Holy Trinity, and called *San Clemente* from a pope of that name: It was founded by the emperor Louis II. for the purpose of receiving the body of that pope, which he obtained from Adrian II. in 866. Remains of the church and monastery, some bas-reliefs, and the brazen gates inscribed with the names of the possessions of the establishment, still attest the extent and wealth of the foundation.

[The tourist fond of wild scenery may follow here a path on the l. which by *S. Valentino* leads to *Roccamorice* (4 m.), situated on one of the lower slopes of the *Maiella*. About 3 m. from the latter place, at a spot called *Fornelli*, fine large crystals of sulphate of strontian are found. From Roccamorice the path ascends the valley of the *Orfenta* to the Piano del Molino, where it is abruptly closed by the peaks of *Monte Cavallo*, *Monte Mucchia*, and *Monte Amaro*, the highest peak of the *Maiella* group (8956 ft.). Here the *Orfenta* has its origin from a beautiful double waterfall descending from the stupendous buttresses of *Monte Cavallo* and *Monte Mucchia*. Another path descends from the Piano del Molino through *Caramanico* to *Salle*, whose inhabitants, as well as those of *Mosclero* and *Bolognano*, villages near it, have long enjoyed the reputation of manufacturing the best strings for musical instruments. From *Salle* the tourist may either rejoin the high road below *Tocco*, or, crossing the ridge of the *Morrone*, whose highest peak is 6862 ft., descend to *Solmona* (Rte. 142) through the long and narrow gorge of *Valle di Mala Cupa*, covered with thick forests in which the *Santolina Alpina* grows most luxuriantly. The excursion by *S. Valentino* and *Roccamorice* to the waterfalls of the *Orfenta*, and thence through *Caramanico* and *Salle* to *Tocco*,

will occupy a little more than 5 hours, and therefore, by starting early from Chieti, it will be possible to accomplish it and reach Popoli in the evening. But if it is prolonged by crossing the Morrone and descending to Solmona, it will take at least 8 hours, as most of the excursion must be made on foot.]

1 Turri, post station. Half way between Turri and Popoli is the village of

Tocco. (4000 Inhab.), picturesquely situated on a cliff overhanging the road on the l. It was the birthplace of Carlo di Tocco, a lawyer of the 12th cent., from whom the Princes of Montemiletto descend.

The valley beyond this contracts into a narrow gorge about 3 m. long, called *Intermonti*, whose steep limestone sides appear to have been cut through by the river Pescara forcing its way between them.

4½ m. Poroli, situated at the upper end of the pass, where the Aterno by a sudden bend changes its direction to the N.E., and becomes the Pescara. Here this route falls into Rte. 142, p. 41:

Naples to Rome, going up the valley of the Liris. The inns are very bad, and in some places there are none; it will therefore be useful to get letters of introduction to the resident proprietors before leaving Naples. As there are neither post-horses nor vetturini on the line, the best plan will be to hire a light carriage as far as Avezzano, and allow a return fare to Naples. The carriage should be sent so as to reach Capua very early; the traveller may start by the 7 o'clock train, which will give him time to visit the Amphitheatre at Santa Maria (*Excursions from Naples*), and proceed by the next train to Capua, from which he should set out by 11 o'clock. He will stop to bait at the Taverna di Caianiello, and reach S. Germano in the evening. On the 2nd day he can visit in the morning Montecassino, leave S. Germano soon after 12, see the remains of Aquino and Rocca d'Arce, and go to Sora. On the 3rd day visit Arpino, the falls of the Liris, the island of S. Paolo, the lake of Posta, and return to Sora. The 4th day ascend the valley of Roveto, visit the Falls of Morino or Civita d'Antino, see the entrance of the Claudian Aqueduct below Capistrello, and the *Cunicoli* under Monte Salviano, and sleep at Avezzano. On the 5th day visit Celano and Alba, and reach Tagliacozzo.

At the latter place horses must be hired to proceed to Tivoli. The beautiful and interesting country along this route, as far as Sora or Avezzano, may be explored as an excursion from Naples.

Starting from Naples by Capodichino, the road passes through

16 m. Capua, by Rly. } Rte. 140.
4 m. Lo Spartimento. }
4 m. Calvi.
1 m. Torricella.

2 m. Teano. }
5 m. Taverna di Caianiello. } R. 141.
6 m. Taverna di Caianiello.
8 m. Taverna di Mignano.
10 m. S. Germano.

9 m. La Melfa. }
5 m. Arce (1500 Inhab.), the frontier custom-house of the road from Ceprano to Isola, is on the slope of a

ROUTE 144.

NAPLES TO ROME, BY S. GERMANO,
SORA, AVEZZANO, TAGLIACOZZO,
AND TIVOLI.

The scenery of this route is very beautiful; the way of seeing it to the best advantage is to follow it from

conical hill crowned by the mediæval fortress of Rocca d'Arce.

There is a small tavern near the *dogana*, but it affords no accommodation. The position of *Rocca d'Arce*, still occupying the site of the ancient *Arx*, is very striking. It has many remains of polygonal walls, and is a picturesque object from all parts of the surrounding country. It was strongly fortified during the middle ages, and was considered impregnable. It is supposed to be the ancient *Arcanum*, near which was the villa of Quintus Cicero, mentioned by his brother in his letters to Atticus, and in the dialogues *De Legibus*: *locum æstate umbratorem vidi nunquam*. Many inscriptions have been discovered in which the names of the Cicero family occur. Some ruins on the east are called *Laja di Cicerone*, or Cicero's Barn, and a ruined aqueduct is supposed to be that which Quintus employed the architects Messidius and Philoxenus to construct.

From Arce we proceed parallel to the l. bank of the Liris; but the river is seldom visible from the road. Soon after crossing a sulphurous stream, we see on a hill on the rt. the village of Pontana, and on the l. beyond the frontier Monte S. Giovanni, formerly known for its vast and wealthy monastery.

At the 4th m. from Arce a road of 4 m. branches off on the rt. to Arpino. Close to the road, a few m. before reaching Isola, the Liris forms a series of rapids, called *La Natrella*, close to the small island of San Paolo. Near it is a ruined arch, the remains of a Roman bridge which here crossed the river.

7 m. *Isola* (4000 Inhab.—*Inn*: small, but clean), remarkable for the *Falls of the Liris*. It is built on a small island surrounded by two branches of the river, at the foot of an elevated platform on which stands the old feudal castle of the former dukes of Sora. The river is divided by this mass of rock into two branches, which rush down from the platform on either side of the castle, forming the principal cascades. The first fall is perpendicular, and is nearly 100 feet high; the second is at the extremity of the town, where

the main branch of the river rushes down an inclined plane, many hundred feet in length, forming a majestic combination of cascade and cataract. At the foot of the fall is a cloth manufactory, through which the water is carried to turn the mills.

The finest view of Isola and the upper valley of the Liris as far as Sora is from the hill of S. Giovenale, facing the town on the rt. of the road.

Isola has several cloth, linen, and paper mills, which supply the northern provinces of the kingdom. The traveller cannot fail to be struck with the peculiar beauty of the women of Isola, Sora, and Arpino. They are amongst the handsomest in Italy. Their costume is perfectly Greek. They wear sandals pointed at the toe, red petticoats, and blue and red striped aprons, behind as well as in front, precisely in the manner of the modern Greeks. The pitchers which they carry on their heads are quite classical in their forms. From Isola the traveller may cross into the Roman States, and visit Casamari (4 m.) (*Itte*, 141, p. 25). After leaving Isola the road ascends a gentle slope, at the end of which is the *Cartiera del Fibreno*, the paper manufactory of Mons. Lefebvre, recently created Count of Balzorano, the machinery of which is driven by the Fibreno, which here falls into the Liris. In the gardens of this gentleman are the *Cuscatelle*, or little falls, of the two rivers. Those of the Fibreno, although coming from the manufactory, are very fine, and would be considered striking in any other place; but those of the Liris are so beautiful as to monopolise admiration. The inclined surface of rock down which the river rushes is broken transversely in five or six places, and at each of these a separate cascade is formed. The *Fibrenus* is mentioned by Cicero as remarkable for the coldness of its waters. It abounds with delicious trout.

About a mile beyond this is the monastery of *S. Domenico Abate*, on the *Isola S. Paolo*, an island formed by the Fibreno shortly before its falling into the Liris, and identified with the *Insula*

Arpinas, Cicero's birthplace, the scene of his dialogues *De Legibus*, and the spot where he composed his orations for Plancius and Scaurus. The ch. was built from the ruins of Cicero's Arpine villa; in its walls, seen from the front garden of the monastery, are several fragments of Doric ornaments, triglyphs, and bas-reliefs. The subterranean ch., said to date from 1030, is curious for its architecture, approaching that of the early Saxon style in England; it is the place where S. Domenico Abate died. The low columns, of granite and marble, with capitals of different orders, were also taken from the ruins of Cicero's villa. At the distance of 10 minutes' walk is an inscription, placed, it is said, many years ago by an English traveller, and now almost illegible, stating that it marks the exact site of the villa, but no remains of foundations are now visible. Cicero was very fond of this island, and in one of his dialogues he reminds Atticus that his ancestors had lived there for many generations, and that his father had rebuilt the villa:—*Ego vero, cum licet plures dies abesse, præsertim hoc tempore anni, et amicitiam hanc et salutritatem sequor; raro autem licet. . . Hæc est mea et hujus fratris mei germani patria; hic enim orti stirpe antiquissima; hic sacra, hic genus, hic majorum multa vestigia. Quid plura? hanc vides villam, ut nunc quidem est, lautius edificatam patris nostri studio; qui cum esset infirmus valetudine, hic fere ætatem egit in literis. Sed hoc ipso in loco cum avus viveret, et antiquo more parva esset villa, ut illa Curiana in Sabinis, me scito esse natum; quare inest nescio quid, et latet in animo ac sensu meo, quo me plus hic locus fortasse delectet.*—*De Leg. ii. 1.* In the reply of Atticus we have a description of the site as complete and graphic as if it had been written yesterday:—*Sed ventum in insulam est, hac vero nihil est amœnium, etenim hoc quasi nostro funditur Fibrenus, et divisus æqualiter in duas partes, latera hæc adluit, rapideque dilapsus cito in unum confluit, et tantum complectitur quod satis sit modica palestra loci; quo effecto, tanquam id habuerit, operis ac muneris, ut hanc nobis efficeret sedem ad disputandum, statim præcipitat in Lirim, et quasi in*

familiam patriciam venerit, amittit nomen obscurius, Lirimque multo gelidiorum facit; nec enim aliud hoc frigidius flumen attigi, quam ad multa adcesserim ut vix pedetentare id possim. We learn from his letters to Atticus that Cicero had here a library which he called *Amalthea*, in imitation of the name by which the great library of Atticus in Epirus was designated. Martial tells us that the island afterwards became the property of Silius Italicus:—

Silius Arpino tandem succurrit agello;

Silius et vatem non minus ipse tulit.

Ep. xl. 49.

Some antiquaries have placed Cicero's villa at *Carnello*, another small island 1 m. higher up the stream; but the unmistakable description of its situation given by Cicero, the local inspection of the place showing that the Fibreno falls into the Liris shortly (*statim*) after forming the island of San Paolo, the remains found on the spot, and the tradition connected with it, leave no doubt whatever on the subject. The great interest that every classical traveller must necessarily attach to a spot so full of associations with the great Roman orator and statesman will be our apology for having entered into these details.

Above the island, crossing the Liris at an oblique angle, are the ruins of a Roman bridge, called the *Ponte di Cicerone*. Only one of its three arches is now standing. After seeing the convent of S. Domenico, travellers, before going to Sora, may visit Arpino. A road to it (4 in.) turns off to the l. soon after passing the paper-mills on the Fibreno, and another lower down from Carnello. The views of the fertile and varied country which it commands, as it winds gradually up the mountain, are very beautiful.

ARPINO (12,500 Inhab.), the Volscian city of *Arpinum*, the birthplace of Cicero and Marius, two of the most illustrious names in Roman history. Its situation on two hills is so beautiful that we are at no loss to account for the partiality of Cicero, who, in one of his letters to Atticus, applies to it affectionately the description which Homer makes Ulysses give of his be-

loved Ithaca. The ch. of *San Michele* is said to occupy the site of a Temple of the Muses, and nine niches in its walls are supposed to have contained their statues. The *Palazzo Castello* is the reputed site of the house of Marins, and the *Strada della Cortina* is pointed out by local tradition as the site of that of Cicero, though there is no authority for supposing that he had any dwelling here, except his native house at S. Paolo. The *Palazzo del Comune* is decorated with statues of Cicero and Marius; the College is called the *Collegio Tulliano*; the armorial bearings of the town consist of the simple letters M. T. C.; and the inhabitants still show their veneration for the great orator by frequently giving their sons the Christian names of Marco Tullio. The town has thriving manufactories of paper, ribbons, and cloth. Many inscriptions preserved in the walls of the chs. and other buildings show that the ancient city was also remarkable for its woollen manufacturers and fullers. The ch. of *S. Maria di Civita* occupies the site of a temple dedicated to Mercury *Lanarius*. Cicero's father, according to Dion Cassius, was a fuller, and the name *Tullius* is of frequent occurrence in these inscriptions, as is that of *Fufidius*, which is mentioned more than once in Cicero's letters. Another inscription in the possession of the Vito family records the name of *Titus Egnatius*, the friend whom Cicero recommends to P. Servilius Isauricus as the generous companion of his exile, who had shared with him all the pains, the difficulties, and the dangers which he had undergone during that most unfortunate period of his life. Modern Arpino was the birthplace of *Giuseppe Cesari*, the painter, better known as the *Cav. Arpino*, whose house is still shown. The town has a theatre, but no good inn.

The ancient citadel stands on the summit of the hill above the town, and is still called *Civita Vecchia*. The ascent is steep, but the ruins will amply repay the trouble. The Cyclopean walls are not so perfect as those of Alatri, as they were built upon and fortified in the middle ages, but enough remains

to mark the strength and extent of the massive fortress. The finest relic to be seen here is the pointed gateway called the *Porta dell' Arco*. It is constructed of enormous polygonal blocks of stone, without cement, gradually converging upwards; and is unique as a gate, although in its general form and structure it bears some similarity to those of Mycenæ and Tiryns and to certain pointed archways in the Etruscan sepulchres of Cervetri. Near it are the remains of the ancient *cloaca*, of massive blocks, and in the same polygonal style. Some portions of an ancient pavement, retaining the marks of chariot-wheels, are also visible. The large square tower in the citadel is said to have been for some time the residence of King Ladislaus. Lower down is a fine Roman arch, now used as one of the gateways of the modern town. Of the history of Arpinum we know little more than that it was one of the five Saturnian cities; that about B.C. 302 its citizens obtained the Roman franchise, and later, B.C. 188, were enrolled in the Cornelian Tribe, and obtained the right of suffrage; and that M. P. Cato and Pompey said it deserved the eternal gratitude of Rome for having given her two saviours. In the 15th centy., at the commencement of the war between Ferdinand I. and John of Anjou, Arpino embraced the Angevine cause, and was attacked and captured by Orsini, the general of Pius II., who favoured the claims of Ferdinand. The Pope, on hearing that Arpino had fallen, gave orders that it should be spared on account of Cicero and Marius, "*Parce Arpinatibus ob Caii Marii et Marci Tullii memoriam.*"

If the traveller visits Arpino on his way to Naples, he may join the high road below Isola at the 4th m. from Arce.

On returning to the high road below Carnello, we follow the Liris to the gate of the town of

3 m. SORA (8000 Inhab.—*Inn* small but clean), the chief town of a district, placed in a flat but not unpleasant position, and half surrounded by the Liris, which makes a bend round the city. The houses are large, and the streets

wide and well paved. On a rocky hill immediately behind it, closing as it were the entrance of the upper valley, are the remains of the Cyclopean walls of the ancient citadel, and the ruins of the feudal castle, which was the stronghold successively of the Cantelmi, the Tomacelli, the Buoncompagni, and other powerful families. Sora, which gives a ducal title to the latter family, is the see of a bishop, and was the birthplace of Cardinal Baronius. In 1229 it was taken and burnt down by Frederick II. In front of the cathedral there are several ancient inscriptions and fragments of sepulchral monuments. The ancient Sora was taken by the Romans from the Volsci, who revolted against the Roman settlers and admitted the Samnites, who were in turn expelled by the Romans. It was one of the refractory colonies in the second Punic war, and many years afterwards it was recolonized by order of Augustus. Juvenal represents it as one of those country towns in which an honest man might reside with comfort in that age of corruption:—

*Si potes avelli Circensibus, optima Sorae,
Aut Fabrateria domus, aut Frusinoe paratur,
Quanti nunc tenebras unum conducis in annum,
Sat. iii. 223.*

The strong position of Sora, and its importance as a frontier fortress upon the great military road to the Abruzzi, has recently attracted the attention of the government, and engineers are now at work on its fortifications.

EXCURSION TO THE LAKE OF LA POSTA AND TO ATINA.

From Sora a road across the mountains leads by Atina to S. Germano, and may be followed by travellers on their return, instead of passing again through Isola and Arce. 4 m. from Sora the road passes on the l. the small lake of *La Posta*, from which the *Fibrenus* takes its origin. This beautiful sheet of water at the foot of a mountain, on the slopes of which are the villages of La Posta, Vicalvi, and Alvito, is of great depth, and so clear that the copious springs which supply it may be

seen bubbling up from the bottom. It abounds with wild fowl and delicious trout. 8 m. beyond it, after a considerable ascent through a picturesque country, we reach ATINA, which retains its ancient name and position on a hill, 1300 ft. high, near the river Melfa. The view from it, embracing the Castle of Sora and the plain of the Melfa, is very striking; but the peculiar position and the lofty and bleak Apennines, which bound the horizon on all sides, and especially towards the S., give the place a wild and desolate aspect, and a dreary and inhospitable character to the landscape. Virgil speaks of Atina as a powerful city, "*Atina potens*," long before the foundation of Rome; and Cicero represents it as one of the most distinguished cities of Italy in his day. Some of the streets retain traces of their ancient pavement. Its polygonal walls, detached portions of which are still visible, enclosed the whole summit of the hill, part only of which is now occupied, and on the highest point, where probably the citadel stood, they are better preserved and of much larger blocks. There is also a gateway of Roman architecture, called the *Porta Aurea*, remains of an aqueduct, substructions of two temples, and numerous sepulchral monuments and inscriptions. 2 m. from Atina the road is carried through the pass of Canello, 1682 ft. high. At the 4th m. it skirts the village of Belmonte, placed on a barren hill; on the rt. lower down it crosses the rapids under the picturesque and thriving village of *St. Elia*, and after the 11th m. reaches S. Germano. The scenery on coming down towards S. Elia is extensive and very beautiful. From Atina a bridle-road leads to *Picinisco*. (Rte. 142, p. 45.)

The road from Sora to Capistrello traverses the *Val di Roveto* in a N.W. direction, ascending the l. bank of the Liris. The word *Roveto* signifies a thicket, and is well applied here, for the valley is one continued forest of oaks. The road passes 6 m. from Sora, below *Balzorano* (3000 Inhab.), a town placed on the slope of a rocky hill crowned by a baronial castle of the

Piccolominis. Numerous villages are scattered over the lower hills on each side of the valley, which is narrow and bounded on either side by lofty mountains. Those on the Papal frontier are covered with dense forests, which abound with wolves, and with the lynx, called by the peasantry *gatto-pardo*.

About 7 m. beyond Balzorano we leave, nearly 2 m. off the road, on a high mountain on the rt.,

[*Civita d' Antino* (1800 Inhab.), the *Antium* of the Marsians. It exhibits remains of its polygonal walls, and a gateway, still an entrance to the village, and called *Porta Campanile*. There is no inn, but the hospitable house of the Ferranti family has for many years liberally and cordially received travellers. In the vestibule of the house are preserved many Latin inscriptions, one of which to *Varia Montana* by her surviving parents is very touching.]

About 8 m. beyond Balzorano, and on the opposite side of the river, at the junction of a stream called *Lo Schioppo* or *Romito*, below the village of Morino, the *Falls of the Romito* are visible. A path of 4 m. ascending along the course of the stream leads to them. They are situated in a fine natural amphitheatre, formed by *Monte Crepacore* and *Monte Cantaro*. The principal waterfall, called *Lo Schioppo*, springs from the edge of the rock with great force, at a greater height than that of Terni, and in falling forms such a curve as to admit of passing behind it. About 4 m. farther on we reach

14 m. *Civitella di Roveto* (1500 Inhab.), where some refreshment can be got. It stands upon a height on the rt. bank of the river, between two small tributaries of the Liris. 3 m. beyond, the valley contracts into a defile, on the l. of which is the village of *Canistro* on the top of a high and thickly wooded hill, and further on *Peschio Cavale*, situated on a projecting rock which almost closes up the valley. The road, after passing through a narrow gorge, reaches

6 m. *Capistrello* (1400 Inhab.), perched on a mountain bank at the junction of the valley of Roveto with the upper valley of *Nerfa*. In ascending to it

the road passes by the mouth of the Emissary, formed by *Claudius*, for draining the lake *Fucino*, and of which we shall speak in describing that lake. This is the best point for examining the construction of this magnificent work. From *Capistrello* the road is carried through the upper extremity of the *Campi Palentini*, along the line of the Emissary, passing by some of its *Cunicoli* or air-shafts. *Tagliacozzo* is seen at a distance on the l. On ascending *Monte Salviano*, which is covered with the wild sage (*salvia*) from which it derives its name, a magnificent view of the lake is obtained, backed by an amphitheatre of mountains, amongst which the *Velino* on the N. and the lofty range of the *Maiella* on the S. are seen rising majestically above the others. The whole scenery bears a strong resemblance to some of the finest landscapes of Switzerland. In descending, the road proceeds along the plain bordering the lake to

7 m. *Avezzano* (3800 Inhab.—*Inn* small and dirty), the chief town of a district, situated in a fertile plain covered with almond-trees and vineyards, at a distance of about 1 m. from the lake. The ch. of S. Bartolommeo contains an inscription recording the thanks of the Senate and people of Rome to *Trajan* for the land which he had reclaimed from the lake. The baronial castle, built by the *Colonna*, and now the property of the *Barberini* family, is a conspicuous object from the shores of the lake. It contains many Roman inscriptions discovered in the neighbourhood.

The *Lago Fucino* (*Fucinus*), called also *Lago di Celano*, is said to have an area of 36,315 acres, and to be 35 m. in circumference. It is subject to rises and falls, which are difficult to explain; hence its depth is subject to considerable variations. In 1853 its deepest part was found to be 53 ft. near S. Benedetto on the eastern shore. Being 2230 ft. above the level of the sea, frost is not uncommon along the shores, and the lake itself is known to have been frozen over in 1167, 1229, 1595, 1663, and 1726. It is well stocked with carp, pike, tench, and barbel. Its scenery is fine, espe-

cially towards the S. angle and on the E. shore, where the lofty mountains which overlook it offer good subjects for the pencil of the artist. These mountains abound with lynxes and wild boars; the banks of the lake with vipers, and the lake itself with water-snakes. The ancient Marsi, the inhabitants of this district, are celebrated by the Roman poets for their skill in charming serpents; and some of their descendants, even at this day, are found ill over the kingdom earning a livelihood by the exhibition of their art:—

Quin et Marrubia venit de gente sacerdos,
Pronda super guleam et felici comptus oliva,
Archippi regis missu, fortissimus Umbro:
Vipereo generi et graviter spirantibus hydris
Spargere qui somnos cantuque manuque sole-

bat,
Mulcatrique iras, et morvus arto lecabat.
Sed non Dardaniæ medicari cuspidis ictum
Evaluit: neque eum juvare in vulnera cantus
Somulferi, et Marsis quesite in montibus
herba.

Te natus Angitia, ritrea te Fucinus unda,
Te liquidi flevare lacus.

VIRG. ÆN. VII. 750.

The history of the attempts made to relieve the towns on the shores of the lake from the destructive inundations to which they have been subject is given at great length by the Latin writers. The absence of any visible outlet for the abundant streams which flow into it led to the belief that its waters were discharged by unseen channels; and hence any unusual inundation in the valleys of the Velino or the Tiber was at once attributed to this cause. The Marsi petitioned Julius Cæsar to devise some means of carrying off the superabundant waters; but nothing was attempted until the reign of Claudius, who undertook to construct an emissary at his own cost, provided the Marsi gave up to him the land reclaimed by the drainage. The result of this arrangement was the emissary which conveys the waters into the Liris by a tunnel 3 m. and 788 yards long, cut through the Monte Salviano, almost in a direct line to Capistrello, and upon which 30,000 men were employed for eleven years. It is about 13 ft. in height and 6 in breadth, and its upper end, nearest the lake, at the spot called the *Incile*, is, about 15 ft. below the

bottom of the deepest part of the lake; its general fall is about 1 in 810. It is in part cut through a solid calcareous rock, and in part through a loose slaty marl. It has 83 shafts (*pozzi*); from which, no doubt, the works were conducted and ventilation established within. The brickwork lining of parts of the emissary and some walls about the entrance and the cunicoli and staircases remain in a fair state of preservation; and in those parts where it has been carried through the solid rock the distances carved by the Roman workmen are still to be seen sharply cut.

The naumachia and gladiatorial games which took place in honour of the event, in the presence of Claudius and Agrippina, are described by Suetonius and Tacitus; but when the waters were let into the passage, they met with an obstruction which caused them to regurgitate with such impetuosity that the bridge of boats, on which the emperor and his court were assembled, was nearly destroyed. Tacitus, after recording the heroic bravery of the malefactors who manned the fleet for this cruel display, describes the panic caused by this accident; and the accusations heaped by Agrippina upon Narcissus, the director of the works, who recriminated by an attack on her character and ambition. It is believed that at a subsequent period Claudius completed this magnificent work, which Pliny ranks among his greatest undertakings. Trajan appears, from the inscription at Avezzano, to have recovered some land in the neighbourhood of that town, and Hadrian also made an attempt to drain the lake. The emperor Frederick II. ordered the emissary to be re-opened, but the work was stopped by his death. In the last cent. the Abbate Lolli examined its course, and induced king Ferdinand to turn his attention to the subject and attempt to repair the emissary in 1786, but the war that soon broke out put an end to it. The work was resumed in 1826, and was much advanced in 1831, especially on the side of Capistrello, when it was suspended.

In 1852 the present king granted in perpetuity all the land that might be

reclaimed by draining the lake to a Company, who invited Mr. C. Hutton Gregory, an English engineer, to prepare plans for the restoration of the emissary. Mr. Gregory in 1854 recommended the enlargement of the emissary to an oval section about 14 ft. wide and 20 ft. high, straightening it in parts where it is crooked, and reducing the bottom to a uniform inclination. His plans embraced a complete system of sluices at the upper end to regulate the entrance of the water from the canal which was proposed to be cut to the deepest part of the lake. The estimate for the whole of these works was £217,000. Mr. Gregory expected that they would require 18 months to construct; that 18 months more were to be allowed for drawing off the water, and that about 30,000 acres of land would be reclaimed. Since then the draining has been undertaken by a company, at the head of which is Prince Torlonia, and is now progressing according to the plans of the late eminent French engineer, M. de Montricher, who brought the waters of the Durance to Marseilles. The operations, which it is expected will be completed in 1859, consists in widening the emissary and in preventing its future deterioration by extensive arching in masonry through the strata of clay and loose gravel in which a considerable portion of it is excavated, and in forming a large basin where the emissary leaves the lake so as to regulate the discharge of its waters.

From Avezzano there are roads to Celano, Magliano, and Tagliacozzo; to the latter place we shall proceed after visiting those towns near the lake which deserve particular observation.

6 m. CELANO (4900 Inhab.—*Iun*, a common tavern), the most important town on the lake, is beautifully situated on a hill about 4 m. from its N.E. angle. The views in its neighbourhood are extremely interesting. The *Piazza*, or market-place, is itself a picture. Its *Castle* is a fine and striking specimen of the mediæval military architecture in Italy. It was built about 1450 by one of the three husbands of the Countess Covella, and was till very

recently in good preservation. The interior of this building, with its carved doorways and windows, chapel, &c., well deserves a visit. In the ch. of the *Convento di Valle Verde*, below the town, is the chapel of the Piccolomini, which was painted by *Giulio Romano*. Celano was the birthplace of the *Beato Tommaso di Celano*, who died in 1253, and is considered by many to have been the author of the Requiem known by its first words, '*Dies Ira, dies illa*.'

The *Contado* of Celano is noted in Italian history for the misfortunes of the Countess Covella, and for the cruel and unnatural warfare waged against her by her son Ruggierotto. She was the last descendant of the Counts Ruggieri, of Norman extraction, who held a considerable tract of the neighbouring country. Her son, desirous of possessing himself of his mother's lands, joined the Anjou party, and prevailed upon their captain, Piccinino, to support him in wresting the *Contado* from her. After seizing Celano, they besieged the Castle of Gagliano, in which the Countess had shut herself up in the hope of holding out until she should receive aid from Ferdinand of Aragon. But, after a few days, the fortress was carried by storm. Piccinino seized the treasures on his own account, and consigned the strongholds of the *Contado* to Ruggierotto, who threw his mother into prison. Napoleon Orsini, who, in the name of Ferdinand and Pius II., destroyed the remnants of the French party in the Abruzzi, defeated Ruggierotto, who set his mother at liberty to plead his cause with the Pope, who claimed the *Contado* himself. But Ferdinand, to avoid a quarrel, granted it, in 1463, to Antonio Piccolomini, Duke of Amalfi, the pope's nephew and his own son-in-law, as a dower of his natural daughter, Mary of Aragon.

There is a road (18 m.) practicable for carriages from Avezzano and Celano to Popoli, whence the traveller may proceed to Rieti or Ancona (Rtes. 142, 143). It takes about 6 hrs., and proceeds through Coll' Arnele, situated on a hill at the foot of

which the ancient *Cerfennia* stood, and through the pass called *Forca Caruso*, Goriano-Sicoli, and Bajano. (Rte. 142.)

A bridle-road leads from Celano to Aquila (23 m.). It crosses the cold pass of *Ovindoli* to *Rocca di Mezzo*, situated in a dreary plain, and the only place which affords the least accommodation. Between *Rocca di Cagno* and *Aquila* we pass the mediæval Castle of *Ocra*. From Celano, descending to and following the eastern shores of the lake, we reach

San Benedetto, the site of *Marruvium*, the capital of the *Marsi*—

Marruvium, veteris celebratum nomine Marri, Urbibus est illis caput.

SIL. ITAL. VIII. 507.

It was a flourishing town under the empire; in the middle ages it was called *Marsica*, and was the birthplace of *Leo Ostiensis* and *Boniface IV.*; but now it is a miserable hamlet near the banks of the *Giovenco*, the ancient *Pitonus*, a stream flowing into the lake from the valley of *Ortona a' Marsi*. Numerous remains have been found in its neighbourhood, and during the long drought of 1752 considerable ruins, now covered with water, were exposed, from which the statues of *Nero*, *Agrippina*, *Claudius*, and *Hadrian* were obtained and carried to *Naples*. East of it, about 2 hours' walk from the lake, is

Pescina (3000 Inhab.), picturesquely placed on the side of a gorge watered by the *Giovenco*, and the see of a bishop, still called *Vescovo de' Marsi*. Its chief object of interest is the old house, perched on a crag jutting over the ravine, in which *Cardinal Mazzerini* was born on July 14, 1602. From *S. Benedetto* the path follows the shore in a S.E. direction to

Ortucchio, placed on a low peninsula near the shore, and exposed to constant injury from the rising of the waters. It has a picturesque old castle with a drawbridge well preserved. Beyond the mountain of *San Niccolò*, also in the S.E. angle, the town of *Archippe*, said by *Pliny* to have been swallowed up by the lake, is supposed to have

stood. Beyond this the mountains come so near the shore that it is not possible to proceed by land. On a promontory, about 4 m. further, stands

Trasacco (1400 Inhab.), supposed to be a corruption of *trans aquas*, and to have been built on the ruins of a palace of *Claudius*; it is situated in a fertile plain abounding in vineyards, almond plantations, and cornfields. It has nothing of interest except some ruins of a Gothic building and a picturesque old tower, in which *Oderisio*, *Conte de' Marsi*, resided in 1050. Several interesting inscriptions have been found near it. A path of 4 m. along the shore leads to

Luco (2500 Inhab.), near the site of the *Lucus Angitia*, the celebrated grove of *Angitia*, the sister of *Circe* and *Medea*, commemorated by *Virgil* in the passage already quoted. At a later period a town grew up on the spot, which is called *Angitia* in inscriptions, but whose inhab. are called *Lucenses* by *Pliny*. Its ancient walls may still be traced, and on part of them the ch. of *Santa Maria*, mentioned by *Leo Ostiensis*, was built.

Beyond *Luco*, and before reaching the mouth of the *Emissary*, there are two natural subterranean channels, where the water of the lake is absorbed with great force and with an audible noise; the ancients believed that this water reappeared in the two fine springs of the *Laghetto di Sta. Lucia* and of *La Serena* or *Fonte Cerulea*, in the valley of the *Anio*, and on the road from *Tivoli* to *Subiaco*, the former furnishing the water carried to *Rome* under the name of *Aqua Marcia*. The name of *La Pedogna*, given to the spot, is considered a corruption of *Pitonus*, the *Giovenco*, which was once supposed to pass through the lake without mixing with its waters. The chapel of *S. Vincenzo* is said to occupy the site of a temple dedicated to the deity of the lake under the name of *Fucinus*, which occurs in votive inscriptions discovered near the spot.

The best way of visiting the towns on the lake will be to hire a two-

oared boat at Avezzano. 3 m. N. of the latter town is the village of

Albe (200 Inhab.), the ancient ALBA FUCENSIS, famous in the history of Rome for its fidelity to the Republic, and as the head-quarters of the *Legio Marsica*, which Cicero eulogises with so much enthusiasm in his Philippics. Alba occupied the treble crest of an isolated hill; at present, the convent and ch. of S. Pietro, built amidst the ruins of the ancient city, occupy the first, an old tower of the middle ages occupies the second, called *Colle di Pettorino*, and the modern village the third and highest. Alba was the prison of Syphax king of Numidia (?), Perseus king of Macedonia and his son Alexander, Bituitus king of the Arverni, and other royal captives. Its walls present one of the most perfect specimens of ancient fortification to be found in Italy. The polygonal blocks are so carefully put together that the interstices scarcely appear, and although the courses are irregular, the wall is perfectly smooth. The remains of an amphitheatre and of some baths are still visible. The ch. of S. Pietro is built upon the site of a temple, the colonnade and portico of which have been incorporated with it. The pavement is composed of ancient mosaics, and numerous fragments of columns are preserved in different parts of the building. The view which it commands is very fine, embracing the plain of Tagliacozzo on the W., the valley of the Salto towards Rieti, and the entire lake on the S.

In descending from Albe we leave, on a hill on the rt. bank of the Imele, the village of *Magliano* (2200 Inhab.), in the midst of a district known in Roman times for its iron and copper mines; and join the road below, which is in very good condition as far as Tagliacozzo, along the line of the Via Valeria, passing by the hamlet of Capelle and

Scurolo (1500 Inhab.), on the lower declivity of a steep hill bordering the *Campi Palentini*, close by the spot where the young Conradin, the last of the house of Hohenstaufen, and the flower of the Ghibelin chivalry, were

defeated by Charles I. of Anjou, on the 26th of August, 1268,—a battle which was followed by the execution of Conradin, and the preponderance of the Guelph party throughout Italy. The success of this conflict has been ascribed to the advice given to Charles by Alard de St. Valery, a French nobleman, who was on his return from the Holy Land, and whose services on this occasion are commemorated by Dante:—

E là da Tagliacozzo
Ove senz' arme vinse il vecchio Alardo.
Inf. xxviii. 17.

"After the battle, the king," says Vasari, "sent for Niccolò di Pisa to erect a very rich church and abbey on the site of his victory, wherein should be buried the great number of men killed in the battle, and where, in accordance with his command, masses might be performed by many monks, night and day, for the benefit of their souls; and the building being finished, Charles was so well satisfied with the work that he paid Niccolò great honours and rewards." This Cistercian monastery is now in ruins, but it retains the name of *Santa Maria della Vittoria*. An image of the Madonna, which was executed in France by order of Charles, and is covered with *fleurs-de-lis*, still exists in the ch. of *Santa Maria in Scurolo*, 5 m. further across the *Campi Palentini*, following the line of the *Via Valeria*, we arrive at

9 m. TAGLIACOZZO (4500 Inhab.), the most important town of the district, situated on the rt. bank of a deep ravine in which the Imele takes its origin. The inn or tavern is wretched, but an introduction to the Mastroddi family will be sure to obtain admission into their hospitable palazzo on the piazza below the hill. Its fine staircase contains some marble fragments and Roman inscriptions.

The excursion to the Cicolano district (Rte. 142) may be accomplished from Tagliacozzo. Another may be made to the *Sources of the Liris* below the village of Cappadocia. The scenery is wild and romantic beyond description, and, the path being only 5 m.,

there will be time to see it after reaching Tagliacozzo, if the traveller be a good pedestrian.—Mules or horses and a guide must be hired to proceed to Tivoli, about 30 m. distant. The path follows in great part the line of the *Via Valeria*,* which connected *Alba* with *Tibur*, passing by

3 m. *Rocca di Cerro* (400 Inhab.), on a hill bounding the pass on the N.W., and commanding an extensive view of the valley. From here the path descends along the *Mola* torrent, leaving the hamlet of *Colli* on the rt., to

8 m. *Carseoli* (1000 Inhab.), with a ruined castle, which preserves the name of *Carseoli*, a station on the *Via Valeria*, the site of which may be traced in the vineyards about 2 m. below, after crossing the *Turano*, in the wood or *Macchia di Sossara*, and in the plain of *Cavaliere*, which is encircled by towns perched picturesquely on their hills. Great part of its walls, built of massive blocks, portions of towers, an aqueduct, &c., are still visible. *Carseoli* was for a short time the prison of *Bitis*, the son of the king of *Thrace*. *Ovid*, who passed by it on his way to *Sulmona*, tells us that it was a cold place:—

* The *Via Valeria* was opened by *M. Valerius Maximus*, about B.C. 260, from *Tibur* to *Corfinium*, and subsequently carried as far as *Adria*. The stations on it were—

<i>Tibur</i> ,	<i>Tivoli</i> .
<i>Carseoli</i> ,	near <i>Carseoli</i> .
<i>Alba Fucentis</i> ,	<i>Albe</i> .
<i>Marrubium</i> ,	<i>S. Benedetto</i> .
<i>Cerfennia</i> ,	near <i>Coll' Asmole</i> .
<i>Statulae</i> ,	<i>Goriano Scoli</i> .
<i>Corfinium</i> ,	<i>S. Pelino</i> .
<i>Interpromium</i> ,	Below <i>S. Valentino</i> .
<i>Teate</i> ,	<i>Chieti</i> .
<i>Adria</i> ,	<i>Atri</i> .

*Frigida Carseoli, nec olivis apta ferendis,
Terra, sed ad segetes ingeniosus ager.
Hac ego Pelignos, natalia rura, petebam:
Parva, sed assiduis uvida semper aquis.*
—*Fast.* IV, 683.

The pavement of the *Valeria* still bears marks of chariot-wheels. Several inscriptions have been found in the plain and along the line of the *Valeria*, recording the *Collegium Dendrophorum*, or corporation of woodcutters, who must have been of great importance in a country so wooded as the *Abruzzi*. 1 m. beyond the ruins is *Cavaliere*, the *Neapolitan* frontier station, where passports are viséed and luggage examined. There is a tavern, where some indifferent refreshment can be obtained. Beyond this, following the *Valeria* for 3 m., we reach *Arsoli* (*Arsula*), the Roman frontier station, and afterwards *Roviano*, a feudal castle of the *Sciaras*, close to the rt. bank of the *Anio*, which the road follows, to *S. Cosimato*. A bridle-path on the rt., avoiding the circuitous route by *Arsoli*, ascends to *Rio Freddo*, the Roman frontier station, on a hill at the head of a deep ravine, through which runs a stream of the same name that falls into the *Anio*, and thence it joins the other before reaching *S. Cosimato*. From *Arsoli* it is practicable for carriages, and, if one has been ordered from *Tivoli*, the traveller will save riding 16 m. longer, and may employ the time thus gained by visiting *Licenza* and the Sabine farm of *Horace*, 6 m. on the rt. Two m. from *S. Cosimato* is *Vicoaro*, the ancient *Varia*, and 6 m. further *Tivoli*. For a description of all these places see *Handbook of Rome, Environs*.

NAPLES.

May 21 — 31. 1867.

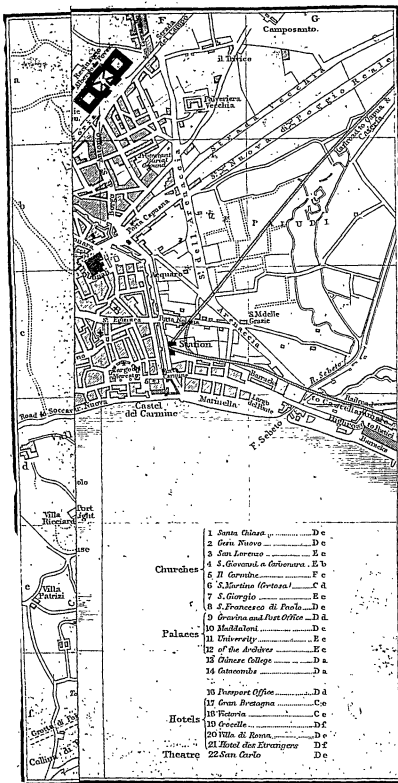
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IN coming from Rome by the post-road from Capua, the city is entered by the suburb of San Giovanniello, and by the Strada Foria. The first objects which attract attention are the large building of the Reale Albergo de' Poveri, or poor-house, and the botanic garden. The Strada Foria terminates in the Largo delle Pigne, at the upper end of which is the Museo Borbonico. Passing next the Largo del Mercatello, we enter the *Strada di Toledo*, the main artery of Naples. The Toledo and the Foria divide the city into two nearly equal portions: that on the l., towards the sea, is the old city; that on the rt. is comparatively modern. Of late, to avoid the crowded thoroughfare of the Toledo, travelling carriages are compelled by the police regulations to pass through the Borgo S. Antonio to the sea-side at the castle of the Carmine, and thence along the Marinella, the Largo del Castello, and the Largo di Palazzo, to the strangers' quarter on the Sta. Lucia, the Chiatamone, and the Chiaia. As they are to drive at a foot pace, the visitor has an opportunity of observing the medley of strange sights which surprise every one who passes for the first time through the tumultuous confusion which prevails in all the leading thoroughfares. If the traveller arrives by the rly. from Capua,

he will proceed from the rly-station near the Largo del Mercato, along the latter part of the same route, to the Santa Lucia and the Chiaia. Persons arriving by sea are detained on board until the Health Office formalities are gone through, and the passports are examined, which is seldom completed in less than 2 hours. For information on landing, see § 30, p. 70.

§ 1. *Hotels*: The *Grande Bretagne*, on the Chiaia, kept by Melga; the former proprietor of the *Crocelle*, commanding fine views of the bay and overlooking the Villa Reale, has been newly fitted up, and has an excellent table-d'hôte. The *Angleterre*, recently opened near it, is also well conducted, and commands the same views. The *Vittoria* and *Empereurs*, on the Largo della Vittoria, in front of the Villa Reale, and belonging to the same proprietor, Zir, form the largest hotel establishment at Naples, and are very comfortable; but their charges have been complained of lately. Several of the windows command a fine view of the W. part of the bay. Beyond the Vittoria are the *Nes Britanniques* and the *Belleque*, both well spoken of, but in hot and dry weather both subject to the intolerable smell of a main drain which runs under their windows and opens into the sea opposite, and to the clouds of dust from the adjoining unpaved Piazza; incon-



conveniences from which the western and the southern apartments of the Vittoria are not exempt.—On the Chiatamone are: The *Hôtel des Etrangers*, kept by Ungaro, a civil and obliging landlord, who has been a courier in English families and whose wife is an Englishwoman. It has a good table-d'hôte at 9 carlini (3s.), and is well situated, being close to the sea, less exposed to the smells of drains, and commanding from all the windows fine views of the bay and the hill of Posillipo. The *Crocodile*, kept by Conci, a large establishment commanding from the upper rooms a fine view over the E. part of the Bay, including Vesuvius; but the lower floors are shut out from all view by the king's casino and garden opposite.—On the Santa Lucia are: The *H. de Rome*, upon the sea, newly fitted up and good; and the *H. de Russie*, kept by Orlandi, a large establishment frequented chiefly by Germans, Russians, and French. Their situation is nearer to the centre of Naples; but from their vicinity to the Marine Barracks and the quarter of fishermen, travellers are inconvenienced by the noise of drums in the morning, and the cries of fishermen, &c. The prices in all these hotels are, with little difference, the same. From the end of October to the end of May their charges are:—bachelor's room from 8 to 12 carlini (2s. 8d. to 4s.) a-day. Apartments, consisting of a sitting-room and 3 bed-rooms, from 4 to 7 piastres (16s. to 28s.), according to size and position. Dinner in private apartments 1 piastre (4s.); ditto, table-d'hôte, from 8 to 10 carlini (2s. 8d. to 3s. 4d.). Breakfast, tea, coffee, or chocolate, bread, butter, and eggs, from 4 to 5 carlini (1s. 4d. to 1s. 8d.). Ditto with the addition of a hot dish of meat 6 carlini (2s.). Déjeuner à la fourchette from 5 to 7 carlini (1s. 8d. to 2s. 4d.). Tea in the evening 3 carlini (1s.). Service 2 carlini (8d.). Servants' board 8 carlini (2s. 8d.).

Second-rate inns, less expensive but comfortable, are: *H. de Genève*, kept by Mounier, in the Strada Medina, now one of the best of this class; *Hôtel de Montpellier*, in the Largo S. Ferdinando, entrance from the Strada Nardones, well

situated for those who dislike the sea-air; *H. du Globe*, in the Vico Travaccari, near Fontana Medina; *H. de France*, in the Largo del Castello; *H. New York*, in the Strada Piliero facing the Port; and *H. Speranzella*, in the street of that name near Toledo, both frequented by commercial travellers. There are besides many third rate inns generally frequented by Italians and Germans, in which the charges are considerably less; but their general management, particularly in regard to domestic matters and to the style of living, is much inferior.

§ 2. *Private Lodgings*.—The best are on the Riviera di Chiaia and on the Chiatamone. Those on the Santa Lucia have a fine view over the E. portion of the Bay and Vesuvius, but are less comfortable in winter; and being exposed to the N.E. winds, should be avoided by persons in delicate health. In the Largo del Castello, and opposite the theatre of San Carlo, there are lodgings, but of an inferior description, and seldom occupied by English. The best furnished apartments for large families are:—in the Palazzo Caramanico on the Chiatamone; and in the Ischitella, the Ruggiano, the Satriano, the Valle, the Bugnano kept by Corby, and the Serra Capriola palaces, on the Riviera di Chiaia. They cost from 150 to 300 ducats a month from November to April. In the Serravalle, on the Chiatamone, and in the Pignatelli Strongoli, the Lefebvre, the Davalos, the Casa Parete and many other houses on the Chiaia, very good apartments can also be had from 100 to 180 ducats a month. Smaller but very comfortable ones in the Vico Carminello, Strada S. Pasquale, Strada Sta. Teresa, and Largo dell'Ascensione, all places frequented by strangers, cost from 60 to 150 ducats a month. On the Riviera di Chiaia there is a good boarding-house, well spoken of by persons who have lived in it, kept by Madame Schiassi, an Englishwoman. Krohn's Maison meublée is also well spoken of. Lower down, on the Mergellina, there are several lodgings enjoying a fine view, but they are rather distant from the frequented quarter of visitors. In the immediate neighbourhood of the city some good houses can be had, such

as the Villa Angri, the Villa Scaletta, the Villa de Mellis, &c., on the Posilipo; the Villa Tommasi, the Villa Ruffo, &c., at Capodimonte; the Villa Maio, and the Villa Cappelli, on the Infrascata; the Villa Ruffo, the Villa Lucia, the Belvedere, the Villa Ricciardi, and the Villa Tricase, on the Vomero. Their prices vary very much according to the time of the year; in summer and autumn being much higher.

§ 3. *Passports and Police Regulations.*

—As soon as the traveller is settled in his hotel, he should attend to the regulations specified in the printed receipt delivered to him at the barrier or Rly., or upon landing from the steamer, in exchange for his passport. The best plan will be to hand it over to the landlord of the hotel, who will see that the necessary formalities are complied with. Persons remaining longer than a week will require to obtain a *Carta di Soggiorno*, which costs 41 grains (1s. 4½d.), and provided with which the stranger may perform all his excursions in the district around, and by tolerance even as far as Paestum. The Police Office is in the Palazzo dei Ministeri, Largo del Castello. For other details respecting passports, see Preliminary Information, p. xlv.

§ 4. *Trattorie, Restaurants.*—All very inferior and uncomfortable. Mrs. Byrne's, an Englishwoman, Largo S. Caterina a Chiaia; *La Villa di Napoli*, 48, Largo S. Ferdinando; *La Ville de Paris*, 210, and *Corona di Ferro*, 247, Toledo. Dinner sent to private lodgings costs from 6 to 8 carlini a head. In the trattoria dinner is served either *à la carte* or by the dinner. By the *carte* the price varies according to the choice; but a good dinner, including dessert and ordinary wine, may be had for 6 or 8 carlini (2s. and 2s. 8d.) a head. The oysters of the Lake Fusaro, which are sold at the stalls at Santa Lucia, are among the delicacies of Naples.

§ 5. *Cafés.*—The *Café d'Europa*, in the Largo S. Ferdinando, is the best. A cup of coffee costs 5 grani; cup of chocolate, 6 to 10 gr.; breakfast, coffee, bread and butter, 2, with eggs 3 carlini. There is also a restaurant

here, but uncomfortable from the crowd at dinner-hours, and the universal system of smoking in it. *Ices.*—The water of Naples is generally cooled with snow, and so necessary is this article to the people, that the shops, like those of the apothecaries and bakers, are exempted from the law which compels all others to be shut on religious festivals. The *gelati* (ices) of Naples are very good; the best of them are to be had at the *Café d'Europa*, at *Benvenuto's* under the Palazzo Miranda, and at the *Café Nocera*, 6, Largo Carolino. For the Neapolitan confectionery the best shops are *Gucher's* in the Palazzo Berio, Toledo, and Salzano's, 51, Strada S. Brigida.

Caution is generally recommended in the use of ices, fruit, and all the effervescent and acid wines. The best water is said to be that of the cloisters of S. Paolo, Strada Tribunali; Fontana del Leone at the Mergellina; F. Medina, near the Largo del Castello; and the F. di San Pietro Martire. The greater part of the water used in drinking is brought into cisterns in the houses from the aqueduct of Carignano, and is considered excellent.

§ 6. *Public Conveyances, Steamers, Railways.*—A Diligence leaves Naples for Rome every morning at 8, and performs the journey in 29 hrs. *Malle-postes* or *Vetture Corriere* start from the General Post Office at midnight on Tuesdays, Thursdays, and Saturdays for the provinces, and on every day except Sunday for Rome.

A very convenient arrangement can now be made at the office of the diligence, for performing the journey between Naples and Rome; the proprietors furnishing good carriages and post-horses, according to a fixed tariff and the number of the party. For further information, see Introduction, § 7. A weekly royal conveyance, called *il Procaccio*, takes parcels for most of the large towns in the provinces.

Steamers sail regularly from Naples for the Italian ports and Marseilles, (see Preliminary Information, § 10); for *Ischia*, calling at Procida, during the spring and summer months, on Tues-

day, Thursday, and Saturday, at 1½ P.M., returning from Ischia on the intermediate days at 6½ A.M.; fares 6 and 3 carlini. For *Capri* and the *Blue Grotto* several times a-week in fine weather, returning to Naples on the same evening; fares for the excursion 24 carlini.

Railways.—The only Railways yet open are from Naples to Caserta and Capua, with a branch to Nola and Sarno: the main line will soon be prolonged to S. Germano, and in 1860 to Ceprano, on the Roman frontier:—to Cava with a branch to Castellammare. (see Preliminary Information, § 9.)

For further particulars see Preliminary Information, p. xlviii.

§ 7. *Post Office*, in the Palazzo Gravina, Strada Montoliveto.—The foreign mails, i.e. to France, England, Germany, the N. of Italy, including Rome and Tuscany, are now despatched every day by the land route; but in consequence of the length of time employed (8 days to Paris and 9 to England), almost all the correspondence with these two countries now passes by the steamers sailing for Marseilles: of the latter there are 2 French mail packets and 1 Neapolitan; they leave Naples on Tuesdays and Saturdays at 4 P.M. By this conveyance letters reach Paris on the 4th and London on the 5th day: they may be sent prepaid or not—the prepayment is 26 grani. By the several steamers between Naples and Marseilles, but which touch at Civita Vecchia, Leghorn, and Genoa, letters employ a day longer. The English letters by the Marseilles route arrive in Naples on Tuesdays and Thursdays, and if not prepaid cost 31 grani; English newspapers 1½ to 2 c. Letters for Malta are despatched every Monday by the French mail steamer, and must be prepaid 15 or 20-grani. Mails by the great post routes are despatched to every part of the kingdom every Tuesday, Thursday, and Saturday at midnight, and need not be prepaid; and to Sicily by the contract steamers 3 times a-week. The Post-office is open from 9 to 12 A.M., and from 4 to 8 P.M. Except on letters from France and England, if in an envelope double postage is charged. Letters for England should

have distinctly written *Via di Mare* on the envelope, if to go by Marseilles. It will always be better in receiving letters from England to have them addressed to the care of some banker or merchant, or to an hotel, each master of the latter having a box, in which all letters for persons residing in it are placed, until taken away by some known person.

There is a branch post-office, where letters can be prepaid until 1 o'clock to go by the steamers, and until 6 P.M. by the inland mails, in the Largo Sta. Caterina, and in the centre of the quarter inhabited by foreigners.

§ 8. *Electric Telegraph Office*, 67, Largo del Castello.—A general rate of 4 carlini is charged to all parts of the kingdom, and 8 to any part of Sicily. A message to Rome 24 carlini, and to London, passing through Rome, about 36 shillings.

§ 9. *English Church*.—The Ch. of England service is performed twice on every Sunday in a large apartment at the British Consulate. The ch. is supported partly by a grant from the Treasury, and partly by the contributions of travellers. The present chaplain is the Rev. Giles Pugh, M.A.

§ 10. *Foreign Ministers and Consuls*.—British Minister, The British Consulate is in the Palazzo Calabritto: Consul, Capt. Galloway; R.N.; Acting Consul, Mr. L. J. Barber. The United States Legation is in the Palazzo Valle, on the Chiaia; and the Consulate in the Vico del Baglivo, Mr. A. Hammet being the Consul.

§ 11. *Bankers*.—Baron C. M. de Rothschild, 14, Strada Sta. Maria in Portico; Messrs. Iggulden and Son; at the entrance of the Villa Reale (they are Messrs. McCracken's agents for forwarding packages to England, and are in every respect most obliging to their customers); Messrs. Cumming, Wood, and Co., 4, Vico Travaccari; Messrs. Degas and Sons, 53, Calata Trinità Maggiore; Messrs. Routh and Co., 1, Vico Alabardieri; Messrs. Turner and Co., 64, Strada S. Lucia; Messrs. Meuricoffre and Sorvillo, 52, Largo del Castello.

§ 12. *Physicians*.—Dr. Roskilly, a gentleman of great experience, who has

been in practice for upwards of 40 years at Naples, Palazzo Friozi, on the Chiaia; Dr. Bishop, of the College of Physicians of London, 7, Chiatamone; Chev. Ramaglia, physician of the Court, 429, Toledo; Dr. Lopiecoli, 3, Vico Campana a Toledo; Dr. Prudente, 89, Strada Costantinopoli; Dr. Rubino, an homœopathic physician. (There is an *Hospital for the British and American poor*: see p. 121.)

§ 13. *Surgeons and Dentists*.—Signor d'Avanzo, 41, Strada Sta. Chiara; Signor Manfrè, 19, Vico Pellegrini; Signor Quadri, oculist, 53, Vico del Celso; Mr. Bullot, dentist, Strada San Carlo.

§ 14. *Apothecaries*.—Pharmacy of the British Legation, 261, Riviera di Chiaia; Kernot, 14, Strada S. Carlo; Berneastel, 7, Largo Carolino; Ignone, 6, Strada di Chiaia. There is also an Homœopathic Pharmacy on the Riviera di Chiaia.

§ 15. *Club*.—The *Accademia Reale* is one of the most select and aristocratic

Largo S. Ferdinando; Ferrarese, 13, Vico S. Teresella degli Spagnoli; Busti, 11, Strada Pignasecca; Mugnone, Salita Tarsia, Palazzo del Comune; Paturzo, 22, Vico S. Giuseppe; Holmes, 34, Strada di Chiaia; Biscardi, 171, Strada di Chiaia; Consalvo, 27, S. Maria in Portico. (*Piano*.)—Signor Coop, 57, Salita S. Mattia; Cerimele, 8, Strada S. Anna di Palazzo; Catalano, 37, Strada Formale; Russo, 26, Strada Magnocavallo; Albanese, 24, Trinità degli Spagnuoli. (*Violin*.)—Signor Pinto, Ospizio de' Ciechi a Chiaia; Gravigliè, at Girard's. (*Violoncello*.)—Signor Ciaurelli, 46, Strada Concordia. (*Harp*.)—Signor Albano, 17, Vico de' Greci. Mad. Marrao, Vico Lucia.

§ 18. *Reading Rooms*.—Mad. Dorant's British Library and Reading-room, 267, Riviera di Chiaia, deserves encouragement. The reading-room is supplied with the leading London papers, Gallinani, the Quarterly, Edinburgh, and other Reviews, the principal Monthly

Strada di Chiaia; Tipaldi, 57, Strada Montelivoto (sells English water-colours and drawing materials).

§ 21. *Artists Studios (Sculptors).*—Angelini, in the Albergo de Poveri; Persico, and Cali, in the Largo delle Pigne, under the Museum; Solari, Strada Fonseca. (*Painters.*)—Mancinelli, 31, Vico S. Spirito; Smargiassi, 13, Strada Bisignano; Guerra, in the Museum; Carelli (Gonsalvo), 66, Carelli (Gabriele and Achille), 57, Riviera di Chiaia—a family of artists; Gonsalvo and Gabriele are excellent drawing masters in crayon and water-colours, who paint views in oil and water-colours of the costumes and scenery round Naples; Verloet, Largo Ascensione a Chiaia; Morelli, Palazzo Celentano a Pontenuovo; Di Napoli, Vico S. Aniello; Gigante (Giacinto), Salita della Salute; Vianelli, Vico del Dattero a Mergellina; Duclerc, S. Teresa a Chiaia.

§ 22. *Photographs* may be procured at Detken's; or at Grillet's, 28, Santa Lucia, and at Bourdin's in the Villa Reale: the two latter are French artists, who have made a large series of views not only of the environs of Naples, but throughout the provinces of the kingdom.

§ 23. *Music Sellers.*—Girard, 49, Largo S. Ferdinando; Clausetti, 18, Strada S. Carlo. Pianos may be hired of Helzel, 138, Largo Sta. Caterina a Chiaia.

§ 24. *Tradesmen and Shops.*—Travelers ought to bear in mind that in Naples bargaining is the rule, and beating down a necessity; if they do not, they may expect to be imposed upon. *English Ware-house.*—Stanford's, next door to Messrs. Iggulden's Bank. *English Saddlers.*—Fish, 31, Strada Vittoria; Lewis, 5, Largo Cappella. *Modes, Silk Warehouses, and Dress-makers.*—Cardon, 209, Strada di Chiaia, expensive; Giroux, 216, ditto; Lacroix, 205, ditto; Pszeny-Fass, Palazzo Calabritto; Valentino, 55, Vico Lungo del Celso; Philippe, 6, Strada S. Caterina a Chiaia; and Mad. Miccio, 3, Vico Campana. *Sicilian Silk from Catania*, a cheap article.—Tragala and Anteri, 283, Toledo. *Tailors.*—Lennon, 2, Strada S. Caterina a Chiaia; MacKenzie, 50, Largo C. ppella, under Palazzo Partanna; Tieck, 15, Vico

Travaccari; Schultz, 19, Largo S. Caterina a Chiaia; Tesorero, 185, Plassnel, 205, and De Vallier, 256, Toledo. *Shoemakers.*—Burrington, English bootmaker, Palazzo Partanna; for ladies—Toro, 61, and De Notaris, 189, Strada di Chiaia; Finoina, Palazzo Miranda, Strada S. Orsola a Chiaia. *Hairdresser.*—Zempt, 6, Strada Sta. Caterina a Chiaia, *Gloves.*—Cremonesi, 50, Largo S. Ferdinando; Bossi, 179, Toledo; Sangiovanni, 76, Strada di Chiaia; Montagna, 294, Toledo; Budillon, 19, Strada S. Carlo, and 198, Strada di Chiaia; Praticco, 23, Strada S. Giacomo. The gloves of Naples are the best in Italy; a good pair costs from 3 to 5 carlini (1s. to 1s. 8d.). *Naples Soap.*—At Zempt's perfumery shop, 6, Strada di Sta. Caterina; Bellet and Co., successors of Arene, 180, Toledo; and Ridolfi, Largo del Vasto; the present price is 3 to 5 carlini (1s. to 1s. 8d.) a pound for the best quality. *Coral, Lava, and Tortoise-shell Works.*—Bolten, Palazzo Partanna; Balzano, 10, Largo Vittoria; Palchetti, 1, Strada S. Caterina a Chiaia; Tagliaferri, 43, Sta. Caterina a Chiaia; Labriola, 209, Riviera di Chiaia, etc. The pretended lava ornaments are generally made of varieties of ordinary limestone, found in fragments amongst the ancient deposits at the foot of Vesuvius in the Fosso Grande. *Watch-makers.*—Ingold and Reymond, Strada S. Caterina a Chiaia. *Jeweller.*—Vigliarolo, 150, Strada di Chiaia. *Riding-horses* are to be hired at the Palazzo Partanna; the charge is 2 ducats and often 2 piastres a day, by the month 30 piastres. *English and Foreign Snuffs and Cigars.*—57, Largo di Palazzo. *Views of Naples.*—Gatti and Dura, 18, Strada del Gigante. The views in guache, a style so peculiar to Naples, may be had in great variety here; those of La Pera are the best. *Imitation Etruscan Vases and Terracottas.*—Del Vecchio, 4, Giustiniani, 10 to 16, and Colonnese, 21, Strada Marinella; Mollica, Strada Sta. Lucia. Giustiniani, one of the best manufacturers, has also a shop in the Strada S. Lucia. *Antiquities, Etruscan Vases, old China, etc.*—Barone, Palazzo della Rossa, nearly opposite the ch. of Sta. Chiara, in the Strada Trinità Maggiore. De Crescenzo, 87 and 89, S.

Lucia; Cali, 16, Strada S. Caterina a Chiaia. *Old Luce*, Mad. Cali, 159, Riviera di Chiaia. *Baker*.—A French baker, Largo S. Ferdinando, makes excellent fancy and other breads. *Parasols, Fans*.—Martino, 211, Riviera di Chiaia. *Fancy Embroidery, German Wools, etc.*.—Au Gague Petit, 21, Strada San Carlo.

§ 25. *Carriages, hackney coaches, &c.*—The charge for job carriages for the city and immediate vicinity is 3 ducats a day, with a *buonamano* of 4 to 6 carlini to the driver; for half a day the charge is 18 carlini. In winter, when the carriage is hired by the month, the common charge is from 70 to 80 piastres per month, stipulating for an open carriage by day and a close one by night; and that the engagement is for a calendar month, otherwise a dispute may arise about the 31st day. The *buonamano* per month is 5 piastres. Hackney carriages are hired either by the course or by the hour. By the *hour* the tariff is as follows:—carriage with 2 horses, 1st hour, 4 carl.; every subsequent hour, 30 grani; cabriolets, 1st hour, 20 grani; every subsequent hour, 15 gr.; cittadine, 1st hour, 30 gr.; every subsequent hour, 20 gr. If the last hour be only commenced, it is charged as a whole one. By the *course*, a carriage with 2 horses, 20 gr.; cabriolets, 12 gr.; cittadine, 15 gr. The course does not exceed half an hour, and must be within the limits of the city. When carriages are taken for 5 or 6 hours a bargain should be made, paying 2 carl. for every hour, or at most 3 for the first and 2 each hour afterwards. The following is the tariff for the different conveyances to the environs: a carriage with 3 horses, for the whole day, 5 ducats; with 2 horses, for the whole day, 4 duc.; with a *buonamano* of 5 carlini; a cabriolet with 1 horse, the whole day, 1 ducat, 60 gr.

§ 26. *Omnibuses*.—1. The line running from the Villa Reale to the Albergo de' Poveri, passing through the Chiaia, the Toledo, and by the Museum.—2. The line of the Tribunali: from the Largo S. Ferdinando to the Larghetto S. Onofrio alla Vicaria, passing through the Toledo.—3. The Railway line: from the Largo del Castello to the railway.—Fares, 5 grani.

§ 27. *Boats*.—A boat with 4 oars costs per day 3 piastres; with 2 oars, from Naples to Portici, 1 duc.; a seat in the market boats which sail daily for Sorrento, Castellammare, Capri, Torre del Greco, or Ischia, costs 20 grani.

§ 28. *Baths*.—There is a large establishment in the new street called the Strada della Pace, leading from the Largo di S. Caterina to the Chiaia-mone.

§ 29. *Valets-de-place*.—Their fee is from 8 to 12 carlini a day; but here, as at Rome, it will be as well to dispense with their services when making purchases. Antonio di Antonio, who may be heard of at the Hôtel des Etrangers, is a good cicerone for the city and its environs, and an excellent travelling-servant for persons wishing to proceed to Sicily and through the provinces, where he has travelled with several of our countrymen, by whom he is recommended highly for his intelligence, honesty, and activity; he speaks both French and English.

§ 30. *Porters, Facchini, Boatmen, &c.*—From no class of his Neapolitan Majesty's subjects is the traveller on his arrival at Naples doomed to experience greater annoyance. If he arrives by vetturino, he will be escorted to his hotel by a number of them, whose demand for unloading the luggage is always exorbitant, and regulated by no fixed tariff; if by sea or by diligence, there is a kind of understanding that 3 carlini is a sufficient remuneration for accompanying him with his luggage to his hotel. As to boatmen, the charge is 3 carl. per person for landing him from the steamer; as to putting him on board, 2 carl. will be ample remuneration. It may not be here unnecessary to repeat to travellers the caution given in the *Handbook of Rome*—not to listen to the recommendation by persons stationed at the gates, or going on board the steamers on their arrival, as regards hotels. Strangers arriving, especially by sea, will do well to fix on their hotels, irrespective of such recommendation; and to call for the commissionaire of that they intend to go to, and who will be found in a boat lying off the steamer: by doing this they will avoid annoyance and extortion, both on

getting ashore and in passing their luggage through the Custom-house.

GENERAL TOPOGRAPHY.

The city of Naples, situated in 40° 52' N. lat., and 14° 15' E. long., disputes with Constantinople the claim of occupying the most beautiful site in Europe. It is built on the N. shore of the Bay, which is upwards of 35 English m. in circuit, from the Capo della Campanella on the S.E., to the Capo di Miseno on the N.W.; and more than 59 m. in circuit, if we include the islands of Capri and Ischia, from the Punta Carena, the S. point of Capri, to the Punta dell' Imperatore, the W. point of Ischia.

The country which lies along the N.E. shores of this Bay is an extensive flat, continuous with the great plain of the *Campania*. The river *Sebeto*, *Sebetus*, flows through it. In ancient times it was a marsh; it is now under cultivation principally as market gardens, from which the capital derives its very abundant supply of vegetables. Between Naples and the chain of the Apennines, *Vesuvius* rises insulated in the plain, its lower slopes studded with densely-peopled villages. Along the coast, between *Vesuvius* and the sea, are the towns of *Portici*, *Resina*, *Torre del Greco*, *Torre dell' Annunziata*, and the sites of *Herculaneum* and *Pompeii*. Beyond the *Sarno*, at the extremity of the plain, and at the point where the coast suddenly bends to the W., is the town of *Castellammare*, near the site of *Stabia*, at the foot of the *Monte Sant' Angelo*, the highest point of that mountain range which forms the S.E. boundary of the Bay, an offshoot from the main chain of the Apennines. Between *Castellammare* and the *Capo della Campanella* are the towns of *Vico*, *Sorrento*, and *Massa*. About 4 m. from the extremity of the Promontory lies *Capri*, which is about 17 m. from Naples.

The coast to the W. of Naples, as far as the Promontory of *Misenum*, is more broken and irregular. The Promontory of *Posilipo* separates the Bay of Naples from that of *Pozzuoli*, and conceals *Misenum*. Following the coast is the island of *Nisita*. Further on, and more inland on the rt., are the extinct craters of the *Solfatara*, of the Lake of

Agnano, and of *Astroni*. Beyond these, on a tongue of land, stands *Pozzuoli*; passing which is the *Monte Nuovo*, and farther still the Lake of *Avernus*, the *Lucrine Lake*, the ruins of *Cumæ*, the Lake of *Fusaro*, *Baiæ*, the *Elysian Fields*, the *Mare Morto*, and the port and promontory of *Misenum*. Beyond *Misenum* are the islands of *Procida* and *Ischia*. The Bay between *Ischia* and *Capri* is 14 m. wide, its depth from W. to E. is about 15 m.

Naples itself is, built at the base and on the slopes of a range of hills which have the general form of an amphitheatre. This range is divided into two natural crescents by a transverse ridge bearing in its different portions the names of *Capodimonte*, *St. Elmo*, and *Pizzofalcone*, and terminating on the S. in the small promontory on which stands the *Castel dell' Ovo*. The crescent which lies to the E. of this ridge includes the largest and most ancient portion of the city, extending from the flanks of *Capodimonte* and *St. Elmo* to the *Sebeto*, and including within its circuit the principal edifices and public establishments. It is intersected from N. to S. by a long street, of which the lower portion is the *Toledo*; and is perhaps more densely peopled than any town of the same extent in Europe. The crescent on the W. of *St. Elmo* is the modern city, known as the *Chiaia*. It is connected with the E. portion by the streets which occupy the depression between *St. Elmo* and *Pizzofalcone*, and by a broad road which extends along the shore at the foot of *Pizzofalcone*, to the *Villa Reale* and the *Merginella* on the W. This street or quay bears in its various parts the names of *Gigante*, *Santa Lucia*, *Chiata-mone*, and *Vittoria*. The *Chiaia* forms a long and somewhat narrow strip of streets and squares occupying the space between the sea and the lower hills of the *Vomero*. A broad street, called the *Riviera di Chiaia*, running parallel to the shore, bordered on the N. by handsome houses, principally where the foreign visitors reside, and on the S. by the public gardens called the *Villa Reale*, passes along its whole length. At the extremity of the *Chiaia* are the quarters of the *Piedigrotta* and the *Mergellina*. From the former the

Grotta di Posilipo leads to Pozzuoli. From the Mergellina a fine road winds over the S. face of the promontory to the same town.

The length of Naples from the Granili barracks to the Mergellina is 4 m.; the breadth from the Capodimonte to the Castel dell' Ovo is $2\frac{1}{2}$ m.

There are more than 1300 streets, in which the houses are regularly numbered. The principal streets are called *Strade*; the cross streets, *Vichi*; the smaller streets, *Vicoletti*; the lanes, *Strettule*; the hilly streets leading from the new to the old town, *Calate*; those leading to the suburbs, *Salite*; those which are so steep as to require steps, *Gradoni*; those which have many branches, *Rampe*. Very few of the streets bear the name of *Via*, but here and there the term *Rua*, a record of the Angevine dynasty, is met with.

The streets were not lighted until 1806, when oil lamps were first employed. In 1840 these were superseded by gas in the large thoroughfares. The Largo delle Pigne, the Riviera di Chiaia, and the Toledo are the only streets which have a footway.

HISTORICAL TOPOGRAPHY.

Some of the local antiquaries assign a Phœnician origin to Naples, and regard the story of Parthenope, the Syren, as the poetic tradition of the event. The ancient writers, however, agree in representing it as a Greek settlement, though the circumstances of its foundation are obscurely narrated. It seems that a colony of the neighbouring Cumæ first settled on the spot, and gave the city which they founded the name of *Parthenope*; and that subsequently they were joined by a colony of Athenians and Chalcidians, with some settlers from *Pithecusæ* (Ischia), who built for themselves a distinct city under the name of *Neapolis*, or the new city; upon which Parthenope assumed the name of *Palæopolis*, or the old city.

1. *During the Greek period.*—The testimony of Livy leaves no doubt that *Palæopolis* and *Neapolis*, though distinct in name, were identical in language, in customs, and in government. But all attempts of the local antiquaries to define with accuracy their extent and situation, in spite of the learning ex-

pended upon the task, have failed. It is however supposed that a line drawn from the Porto Piccolo to the Porta Alba, and thence in a semicircle through the Largo delle Pigne and the Porta S. Gennaro, to the Castel del Carmine, will include the site both of *Palæopolis* and *Neapolis*. Excavations made within this circuit have brought to light Greek substructions, fragments of Greek sculpture, and Greek coins. Of this space, *Palæopolis* is supposed to have occupied the flat coast from the present Porto Piccolo to the Castel del Carmine, and to the Porta Nolana inland; while *Neapolis* occupied the higher ground immediately behind it.

At a very early period *Palæopolis* and *Neapolis* became united as a Republic. They allied themselves to Rome about B.C. 400, and at a later period their walls were so strong as to offer resistance to Pyrrhus, Hannibal, and Spartacus. When the Romans became masters of the world they looked with favour on a Republic which had retained its independence without joining in the wars of other States, which had always afforded a generous asylum to the exiles of Rome, and which possessed an irresistible fascination in the luxuries of its climate and its habits, and in the beauty of its scenery. In the plenitude of the imperial power and of the intellectual greatness of Rome, her emperors, her statesmen, her historians, and her poets took up their residence on the shores of Naples.

2. *Under the Romans.*—During the Civil Wars a body of partisans of Sylla, having entered the city by treachery, massacred most of its inhab. B.C. 82. Augustus is said to have united the two Greek cities, and to have restored their walls and towers. Like Virgil, and other illustrious men of his reign, Augustus resided frequently at Naples, and most of his successors followed his example. Tiberius, during his stay, made the island of Capri infamous by his excesses; Claudius assumed the Greek costume and became an officer of the Republic; Nero acted on its theatre; Titus assumed the office of its Archon; and Hadrian became its Demarch.

3. *Under the Goths.*—The walls of Naples, which were complete at the

conquest of Italy, by Odoacer in 476, continued perfect down to the invasion of the Goths under Theodoric, whose successors appear to have exercised a gentle sway at Naples; and to have so strengthened its walls as to make it one of the most powerful of the fortified cities of Italy. In 536 it defied the skill and resources of Belisarius, who, however, turned aside the aqueduct and marched his troops into the city through its channel. Besides being laid under subjection to the Eastern Emperors, Naples was sacked and almost depopulated by the conquerors. In 543 the walls resisted the attack of Totila, who, after a protracted siege, reduced the city by famine, and levelled its fortifications to the ground.

4. *Under the Eastern Emperors.*—When the Gothic kingdom had been subdued by Narses, he seized Naples, and made it subject to the Exarchs of Ravenna. It was then governed nominally by dukes appointed by the emperors, but was allowed to retain its own laws, magistracy, and municipal institutions. Under these dukes, the walls were rebuilt to resist the invasion of the Longobards, who besieged the city without success in 581. The imperial authority gradually became so weak that it was unable to prevent the citizens from assuming the right of electing their own governor by the title of *Console* or *Duca*.

5. *Under the Republic and the Lombards.*—For nearly 400 years after she threw off the yoke of the Eastern Empire Naples retained its independence. It was besieged twice by the Longobard dukes of Benevento; in 815 by Grimoaldo II., who was bought off by the duke Teotisto, a Greek, for 8000 golden *solidi*; and in 821 by Sicon IV., who was aided by Theodore, the former duke, who had been driven into exile. After a protracted siege the Longobards withdrew, but they compelled Naples to become tributary to the Duchy of Benevento. In 1027 Pandolfo IV., prince of Capua, besieged and took Naples from Duke Sergio, on account of the hospitality the latter had afforded to Pandolfo Count of Teano. But in 1030 Sergio recovered the city with the aid of the Greeks and of those

[*S. Italy.*]

Norman adventurers who had already begun to make their valour felt in Southern Italy. In reward for the services received, Sergio gave the Normans some land, between Capua and Naples, upon which they built *Aversa*, and of which he conferred on their leader, Rainulfo, the title of Count.

6. *Under the Normans.*—The Normans made no attempt to possess themselves of Naples till 1130, when Roger besieged it, and after a protracted siege compelled it to surrender. He had the circuit of the walls measured, and found that it was a little more than 2 m. Roger was the same year proclaimed King of Naples and Sicily. William I. (the Bad), his son, extended the circuit of the walls, built Castel Capuano and the Castel dell' Ovo. The walls appear to have been completed by his successors William II. and Tancred, in whose reign the city was unsuccessfully besieged by Henry VI., who claimed the kingdom in right of his wife Constance, the only daughter of Roger.

7. *Under the Swabians.*—Frederick II. founded the University of Naples, and by making the city his residence became also the founder of its greatness and prosperity. In 1253, after a siege of ten months by Conrad, his son, Naples was compelled by famine to surrender at discretion. Conrad demolished the walls, which were soon after restored and enlarged by Innocent IV.

8. *Under the Angevine dynasty.*—Chas. I. made greater efforts than any of his predecessors to give strength and importance to Naples. He removed the seat of government from Palermo to Naples, extended the city on the E. side as far as the Piazza del Mercato, filled up the marshy tract between the old walls and the sea, and built in 1283 the Castel Nuovo. He also repaired its walls, paved the streets, destroyed the ancient palace of the Neapolitan Republic, began the restoration of the cathedral, and built several churches and monasteries. His son Charles II. built the Molo Grande and the castle of St. Elmo, enlarged the city walls, and strengthened the fortifications on the sea-side. Naples was besieged and captured in 1387 by Louis II. of Anjou; it was again besieged in 1420 by Louis

III. of the same family, who was driven off by Alfonso of Aragon, and was besieged and captured by the same Alfonso on his own account in 1423. In 1425 the city walls were enlarged towards the sea by Joanna II. Alfonso again besieged the city, though without effect, in 1438, in 1440, and in 1441; but in 1442, after a protracted siege, he entered it through the canal of an aqueduct, called the *Pozzo di S. Sofia*, which was pointed out to him by two deserters, and thus put an end to the Angevine dynasty.

9. *Under the Aragonese dynasty.*—Ferdinand I. extended the city walls toward the E. from the Carmine to S. Giovanni a Carbonara, and employed Giuliano da Majano to fortify them. He opened new gates, some of which are still standing, at least in name, as are portions of the walls. He also restored the cathedral, erected a lighthouse on the Molo, and introduced the art of printing and the manufacture of silk.

10. *Under the Spaniards.*—On the accession of Ferdinand the Catholic, Pietro Navarro, the engineer, was employed by Gonsalvo da Cordova to mine the Castel dell' Ovo. In 1518 the city was besieged by Lautrec, and in 1535 it received its greatest and last enlargement from the viceroy Don Pedro de Toledo. He extended the fortifications from S. Giovanni a Carbonara to the hill of St. Elmo, including the hill of Pizzofalcone, passing along the site of the present Piazza delle Pigne, the Fosse del Grano, and the Mercatello, and rejoining the Angevine walls at S. Sebastiano. These walls were built of massive blocks of tufa, and were furnished with bastions and curtains. Don Pedro also filled up the fosse of the Angevine fortifications on the W. side, and opened the *Strada di Toledo* on its site. He constructed the main drain in the Piazza Pignasecca, forming the entrance to the system of sewers which he carried to the sea. He also built the royal palace, which was occupied by Charles V. when he landed here on his return from his African expedition, and was known as the Palazzo Vecchio till 1842, when it was pulled down. In 1540 he converted the old Castel Capuano into the Palace

of the Tribunals and the General Record Office of the kingdom. Of the other viceroys it will suffice to mention that in 1558 the Duke of Alva improved the works of the Mole; in 1577 the Marques de Mondejar built the Arsenal; in 1585 the Duke d'Ossuna laid the foundation of the present Museo Borbonico as the viceregal stables; in 1596 the Count d'Oliveres commenced the Riviera di Chiaia; in 1600 the Count de Lemos added a new wing to the Palazzo Reale for the reception of Philip III. of Spain; in 1607 the Count de Benevente opened the street of Poggio Reale; in 1615 the Count de Lemos converted the viceregal stables of the Duke d'Ossuna into a university; in 1634 the Count de Monterey built the viaduct of Pizzofalcone over the Strada di Chiaia; in 1640 the Duke de Medina gave his name to the Porta Medina; in 1649 the Count d'Onate erected the first theatre built in Naples, called the Teatro di S. Bartolommeo, which was pulled down when Carlo III. built that of San Carlo; in 1668 Don Pedro Antonio of Aragon built the Dock which adjoins the Arsenal; and in 1695 the Duke de Medina Celi, the last of the Spanish viceroys, completed the Chiaia.

If the viceroys, as a body, did little for the public works at Naples, we cannot say as much of the zeal with which they removed many of her works of art. As one example out of many, we may mention that the Marques de Villafrauca, on resigning the vicerealty, which he held only for two months, in 1671, carried back with him to Spain the statues of the four rivers from the fountain on the Mole, the statue of Venus from the fountain of the Castel Nuovo, and the statues and sculptures by Giovanni da Nola from the Fontana Medina.

11. *Under the House of Austria.*—The emperors of Austria governed the kingdom by their viceroys, who were mostly Germans. In the brief space of twenty-seven years there were not less than 13 viceroys, 4 of whom held office for only half a year each. Amidst such changes in the executive, the public works were wholly disregarded.

12. *Under the Spanish Bourbons.*—The

conquest of Naples by Don Carlos; the younger son of Philip IV., and his accession to the crown by the title of Charles III., were important events in the history of modern Naples, which owes to him her present development in wealth, in population, and in extent. He enlarged the Palazzo Reale, completed the harbour of the Molò Grande, constructed the street of the Marina, built the theatre of San Carlo, the Albergo de' Poveri, and the palace of Capodimonte, etc., and fortified the shores of the bay. His son, Ferdinand I., and Joseph and Murat during the French occupation, effected also great improvements; the Strada di S. Carlo all' Arena, the Strada del Campo, the Mergellina, the roads of Posilipo and Capodimonte, the promenade of the Chiaia, and the piazza of the Palazzo Reale were constructed; the Botanic Garden, the Museum, the Academy, and other public institutions were established. During the short reign of Francis I. the new harbour for ships of war was begun; and the reign of Ferdinand II. has already seen the completion of the Ch. of S. Francesco li Paola, the extension of the Chiaia, and other works of permanent utility and ornament.

POPULATION.

The population of Naples for some years past has been steadily increasing. In 1830 it was 358,550; in 1845 it was 400,813. In 1850 there had been 3051 marriages; 14,991 births, viz. 7606 males and 7385 females, among whom 1977 were foundlings and 124 illegitimate children; and 15,015 deaths, viz. 8133 males and 6882 females; a number above the average mortality, which, calculated for ten years, shows an excess of births of nearly 1100 per annum. On the 1st January 1851 the population was 416,475; viz. 203,483 males and 212,992 females; and on the 1st January, 1854, it had increased to 417,824.

CLIMATE.

The following notice on the climate of Naples has been kindly communicated by an eminent English physician, who practised there for many years. It will prove acceptable to visitors

and assist them in the selection of a residence.

"The climate of Naples may be called tonic and bracing, in comparison with that of Rome, which is soft and relaxing; and, if we were to compare it with any place in England, it most nearly resembles that of Brighton; although, of course, the temperature is much higher in the former than in the latter place. Like Brighton, the autumns are delightful, and the spring months, February and March, often very trying to delicate lungs, from the cold dry winds which then prevail."

"Naples, however, is neither subject to the same degree of cold in winter nor the same heat in summer as either Rome or Florence; during the two hottest months of the year (July and August) the heat of the sun is so tempered by the sea and land breezes, that the thermometer seldom rises to 84° of Fahrenheit and is often below 80°, while in winter it seldom falls below 40°. Snow seldom falls in the town of Naples; or, if it does, it melts immediately; but it often lies on the surrounding Apennines for weeks or months, and it is when the wind blows from these snow-capped mountains that the air is coldest and most trying to delicate constitutions. These winds are most prevalent in the months of February and March, and these are the months of the year when the mortality is greatest; while, on the other hand, those of June, July, and August, when the heat is the highest, are perhaps the most free from illness, since the habits of the inhabitants lead them to work early in the morning and late at night, and to rest during the heat of the day; so that they are seldom exposed to the excessive heat of the sun. The time when the heat is most felt is during the prevalence of the scirocco winds, for then the sea and land breezes are for a time suspended; but these winds seldom last for more than three days, and, though enervating for the time, they leave behind no bad effects."

"The greatest quantity of rain falls during the first two or three weeks of September; during the months of June, July, and August there is little or

none, and by the end of the last of these months the grass is nearly burned up by the heat; but as soon as the rains fall everything revives, and from the end of September till the middle or end of December the climate is that of an English summer; and this is the season when the superiority of the Neapolitan climate over that of Rome is the greatest. In Feb. and March, on the other hand, the weather is usually very variable, and N. or N.E. winds prevail; circumstances which render these two months very trying to delicate lungs; and it is generally understood that the climate of Rome, which is softer and less variable, is then preferable in such cases."

"There is a prevalent opinion in Rome that the sulphureous vapour from Vesuvius is injurious to consumptive patients who reside at Naples: this, however, is quite at variance with the fact that the Neapolitan physicians send their patients from Naples to Santo Iorio, a place situated at the bottom of the mountain, and find that they do better there than in the city. As to the localities in Naples most suitable to invalids, travellers have little choice; for the only situation where houses fit for foreigners to inhabit can be found are in the quarter of the Chiaia and Sta. Lucia. Of these, the best are to be found from the Crocette on the E., along the Chiaia and Riviera di Chiaia, to where the road of the Mergellina and Piedigrotta separate on the W. These houses have a southern aspect, and are protected by the Vomero and Pizzo Falcone from the N. and N.E. winds, and when the lungs are sound no situation can be more agreeable; but where pulmonary affections exist, the streets which are situated behind the Riviera di Chiaia, and consequently farther removed from the influence of the sea, are considered preferable, although they are generally of an inferior description, as to accommodation, to those in the Riviera di Chiaia. The houses best suited to such invalids are in the Vico Carminiello, the Strada San Pasquale, the Strada Santa Teresa, and Chiaia. Those on the quay of Santa Lucia are much exposed

to the N.E. and easterly winds, and therefore very unsuitable to invalids, except during the autumn and late in the spring, when they are very agreeable and cheerful, from their facing Vesuvius, and overlooking the city and the eastern portion of the bay. What has been said of Santa Lucia is equally applicable to the few houses which are to be had in the Mergellina; they are cold in winter, but very agreeable in the autumn or early in summer. Houses built upon the tufa rock are generally considered to be damper and less healthy than those which are at a distance from it; but this, if true, only applies to the rooms in the rear, which are generally occupied by servants or used as kitchens; and a long experience would scarcely bear us out in saying that these occupants are less healthy than their more comfortably located masters."

ANTIQUITIES.

There are few remains in the immediate vicinity of Naples, though the country around is covered with ruins of temples, theatres, and villas, and her museum is rich in monuments of Greek and Roman art.

The fragments of the *Temple of Castor and Pollux* are preserved in the façade of the Ch. of San Paolo, which occupies its site (see p. 115). They consist of two columns, a portion of an architrave, and two tori.

Of the other temples scarcely anything has survived except the names. The sites of the *Temples of Neptune* and of *Apollo* are occupied by the cathedral, the old basilica of Santa Restituta being supposed to stand on the foundations of the temple of Apollo; the site of the *Temple of Ceres* is occupied by the Ch. of S. Gregorio Armeno; that of the *Temple of Mercury* by the Ch. of SS. Apostoli; that of the *Temple of Vesta* by the little Ch. of S. Maria Rotonda in the Casacclenda Palace; and that of the *Temple of Diana* by the Ch. of Sta. Maria Maggiore.

The *Catacombs*, or rather those portions of them which are called *Le Catacombe di San Gennaro*, are situated on the flanks of the hill of Capodimonte. The only entrance now open is that at

the Ch. of S. Gennaro de' Poveri. The Ch. of S. Gennaro was erected in the 8th centy. to mark the site of the small chapel in which the body of S. Januarius was deposited by S. Severus in the time of Constantine. The altar, the episcopal chair cut in the tufa; and some paintings on the walls are still preserved in it. The catacombs are excavated in the volcanic tufa in the face of the hill. They form a long series of corridors and chambers, arranged in three stories communicating with each other by flights of steps. In a part which was closed at the beginning of the present centy. is a ch. with three arches, supported by columns cut out of the tufa rock, with an altar, episcopal seat, and baptistry of stone; in another part is a fountain which was doubtless used for sacred purposes. Along the walls of the corridors and chambers are excavated numerous *loculi*, or niches, in which may still be seen perfect skeletons, and rude delineations of the olive-branch, the dove, the fish, and other symbols of the early Christians, with here and there a Greek inscription. These niches were formerly closed with slabs of marble, many fragments of which, having inscriptions, form the pavement of the Ch. of S. Gennaro.

The antiquaries of Naples have expended a great amount of learning and research in discussions on the origin of these catacombs. Some have identified them with the gloomy abodes of the Cimmerians of Homer; others have considered them the *Arenaria* or quarries from which the ancients extracted the tufa stone for building purposes; while others have supposed that they were excavated by the early Christians as a place of refuge from persecution and of repose after death. Passages and chambers so extensive and intricate could not have been the work of men who sought concealment for their religious worship; and it is to the Greek colonists that the construction of these catacombs is now generally ascribed. There is no doubt, however, that both the Romans and the early Christians subsequently appropriated them to their own use,—the latter for the purposes

of worship as well as of sepulture. S. Januarius, S. Gaudiosus, S. Agrippinus, and other Martyrs, subsequently canonised, were interred in them. Hence the catacombs in the middle ages were regarded with peculiar sanctity, and the clergy of the city had to visit them at least once a year. They became the burial-place of the victims of the plague of 1656; and the Abate Romanelli, on exploring them in 1814, found several bodies of the plague victims still entire, and clothed in the dresses they had worn in life. The inscriptions discovered in them relate exclusively to Christians, not one having been found which belongs to Pagan times. The extent of the catacombs is said to be very great.

The *Ponti Rossi* is the modern name given to the remains of the Julian aqueduct, *Aqua Julia*, about 50 m. long, constructed by Augustus to supply the Roman fleets at Misenum with water. It commenced at Serino, in the Principato Ultra, and was fed by the waters of the Sabato. The remains now visible lie in a deep cutting on the slope of the hill of Capodimonte, and are built of solid masses of tufa, lined with red bricks, from which the epithet Rossi is derived. Before reaching this valley the aqueduct separated into two branches. One of these proceeded into the heart of the city, and furnished it with its principal supply of water down to the time of Belisarius, who broke down this branch, and marched his troops through the channel. The other branch crossed the Vomero, where its remains may still be seen. At that point it again divided, one branch proceeding to the Roman villas on the point of Posilipo, the other by Monte Olibano to Baïe and Misenum, where it terminated in the *Piscina Mirabilis*. The ruins of the Ponti Rossi were repaired in 1843, when care was taken to preserve their antique character.

The *Anticaglia*, in the street of the same name, are the two arches and other remains of an ancient theatre. From the fragments which may still be traced in some cellars in the neighbourhood it must have been of considerable size.

On the outer wall of the monastery of Sta. Maria Egiziaca a Forcella is a tablet with a Greek inscription, the only one remaining, supposed of the time of Domitian, relative to a statue and other honours decreed to Tettia Casta, a priestess.

GATES.

With the exception of a few fragments of its wall and ditch, Naples retains nothing of its mediæval fortifications but its 3 castles and a few of its modernised gates, which, being surrounded by streets and houses, are now within the city. They all have a bust of S. Gaetano, placed there in consequence of a vow of the municipality during the plague in 1656.

The *Porta Capuana* stands on what was the high road to Capua before the new road by Capodichino was opened. It is decorated with the arms of Ferdinand I. of Aragon, by whom it was erected, as well as the walls of the city in this direction. The modern ornamented gate dates from 1535, when Charles V. made his entry into Naples. The bas-reliefs and statues of St. Agnello and San Gennaro were then placed over it. The two towers which flank the gate are of the time of Ferdinand I., and were called *L'Onore* and *La Virtù*, names still inscribed upon them. The road which passes out of this gate is the post-road to Avellino and Puglia.

The *Porta Nolana*, situated at the extremity of the Strada Egiziaca, opens on a road which leads to the Arcuaccia, and formerly also to Nola.

The *Porta del Carmine*, near the Ch. of S. Maria del Carmine, stands on the high road to Portici, Salerno, and Calabria. Here stood the Porta della Conceria of Don Pedro de Toledo. Of all the gates, it is perhaps the best preserved, between its two massive round towers, bearing the names of Fidelissima and La Vittoria; over the arch is the statue on horseback of King Ferdinand in low-relief.

The *Porta Medina*, in a small street on the W. of the Toledo, was built according to its inscription by the Viceroy Duke de Medina, in 1640, from

the designs of Fansaga, but at the expense of the inhabitants of the district. After the Porta Capuana, it is the oldest gate now standing in Naples.

The *Porta di Costantinopoli*, which stood at the extremity of the street of the same name, near the Museo Borbonico, has been lately pulled down. The other gates are the *Porta Alba*, so called from the Viceroy Duke of Alba, but more generally known by the name of *Porta Scinscella*, in the Largo Spirito Santo; and the *Porta di San Gennaro*, near the Piazza delle Pigne. These gates are comparatively modern, and offer no interest.

The other entrances to the city which have no gates are the *Strada del Campo*, and the *Strada di Capodichino*, both of which lead to the point called *Il Campo*, where the roads to Caserta and to Capua branch off;—the *Strada di Capodimonte*, leading to the Royal Palace of the same name, and thence into the road to Capua by Aversa;—the *Strada di Posilipo*, and the *Grotta di Posilipo*, both leading to Pozzuoli and Baia.

PORTS.

Naples has three ports, the Porto Piccolo, the Porto Grande, and the Porto Militare.

The *Porto Piccolo*, although now only adapted for boats, is historically interesting, as the last remnant of the ancient port of Palæopolis. It extended inland as far as the site now occupied by the Ch. of S. Pietro Martire. Hence the whole of this district of the city is called the *Quartiere di Porto*. The foundations of an ancient lighthouse are to be seen near S. Onofrio de' Vecchi, and gave to a small street adjoining the name of *Lanterna Vecchia*. The harbour which now remains is little more than a basin or wet dock. The shallowing of its water has been going on for a considerable period. On the point of the Molo Piccolo, which separates the Porto Piccolo from the Porto Grande, is the *Immacolatella*, in which the Captain of the Port and a branch of the Board of Health have their offices. On the other side of the port is the Custom-house. The district

on the S.E. of this port is called the *Mandracchio*, a term in which some of the local antiquaries recognise the Phœnician designation of the old harbour, and others the original marketplace for herds, *mandre*, of cows. It is inhabited by the lowest populace, whose habits have given rise to the proverb *educato al Mandracchio*.

The *Porto Grande* was formed in 1302 by Charles II., of Anjou. He constructed the Mole called the *Molo Grande*, which was enlarged by Alfonso of Aragon. At its extremity, at the close of the 15th centy., a lighthouse was erected, which was destroyed by lightning and rebuilt in 1656, and lastly reduced to its present form in 1843. Charles III., in 1740, completed the harbour by carrying an arm to the N.E. nearly as long as the mole itself, leaving the lighthouse at the elbow and converting its whole length towards the sea into a battery of long 32-pound guns. This fort was so much increased in 1792 as to cover the whole arm erected by Charles. The harbour itself has suffered, like the *Porto Piccolo*, from the accumulation of the sand and mud, but it has still 3 or 4 fathoms in its deepest part. It is considered safe, as ships when once within the mole are protected from all winds; but the heavy swell which rolls into the bay after a S.W. gale makes it sometimes difficult to enter.

The *Porto Militare* is a new harbour exclusively for ships of the Royal Navy. It was begun in 1826 by Francis I., and is still in progress. The old mole of the *Porto Grande* forms its boundary on the N., and on the S. it is bounded by a broad and massive pier running into the sea in a S.E. direction for a distance of 1200 ft., to terminate in an arm bending to the N.E. The depth of water in this harbour is about 5 fathoms.

Frigates and the smaller vessels of the Neapolitan Navy sometimes anchor within the head of the *Molo Grande*; but the usual anchorage of ships of war is about a mile S.S.E. of the lighthouse, where the depth of water is from 25 to 38 fathoms.

BRIDGES.

Although there are four bridges, so called, at Naples, there is only one which is properly entitled to the name, the others being viaducts which span the valleys or depressions within the city itself. In fact, there is only one stream at Naples to require a bridge, and that is the *Sebeto*, the classic *Sebethus*, a small and shallow stream.

Nec tu carminibus nostris indictus abibis,
Cebate, quam generasse Telon Sebethide
nympha.

Fertur, Teieboun Capreas cum regna teneret
Jam senior. VING. EN. VII. 734.

The bridge over the *Sebeto*, called the *Ponte della Maddalena*, was built by Charles III. on the site of a more ancient one, called the *Ponte di Guiscardo*. It derives its present name from the adjoining ch. of La Maddalena.

The *Ponte di Chiaia* is a viaduct, built in 1634, as a means of communication between the hills of Pizzofalcone and Sant' Elmo. It was rebuilt in its present form in 1838.

The *Ponte della Sanità* is a very noble viaduct, built in 1809 by the French as part of the new road which they constructed from the Toledo to Capodimonte. It derives its name from the suburb of La Sanità, which is reputed to be one of the healthiest quarters of Naples.

The *Ponte dell' Immacolatella* is situated at the northern extremity of the *Strada del Piliero*, near the *Molo Piccolo*. It was built by Charles III. and rebuilt in 1843 by Ferdinand II.

CASTLES.

The *Castel Nuovo*, with its towers and fosses, massive in bulk and irregular in plan, has been sometimes called the Bastile of Naples, although its position near the port and the isolated fortress which occupies its centre give it a more general resemblance to the Tower of London.

It was begun in 1283 by Charles I. from the designs of *Giovanni di Pisa*, in what was then called the French style of fortification in contradistinction to the German manner, which, we are told, was so displeasing to

Charles in the Castel Capuano. Charles did not see it completed. His successors used it as their palace, being at that time beyond the boundaries of the city, and near the sea. About the middle of the 15th centy. Alfonso I. enlarged it by the addition of another line of walls and towers, protected by a new fosse. Of the outer wall of Alfonso, the circular bastion towards the Piazza del Castello is supposed to be the only portion now remaining, the greater part of the present works being attributed to Don Pedro de Toledo, who built the square bastions about 1546. In 1735 Charles III. reduced the whole to the form in which, with few exceptions, we now see it. The chief object of interest in the Castel Nuovo is the *Triumphal Arch* erected in 1470, in honour of the entry of Alfonso of Aragon into Naples in 1443, by Pietro di Martino, a Milanese architect, or, according to Vasari, by *Giuliano da Mariano*. It stands between two of the old Anjou towers, whose broad and massive walls contrast singularly with its classical style and elaborate decorations. Compressed between these solid towers, it gives, at first sight, the appearance of a triumphal arch which has been elongated upwards. This, however, was no fault of the architect, who had designed his work on a different scale for the Piazza del Duomo; but the interest of Niccolò Bozzuto, a veteran officer of Alfonso, whose house was to be pulled down to make room for the monument, induced the king to order the site to be changed to the Castel Nuovo. It consists of an archway flanked by Corinthian columns supporting a frieze and cornice, and an attic containing the bas-reliefs of Alfonso's entry into Naples, in the execution of which contributed the sculptors *Isaia da Pisa* and *Silvestro dell' Aquila*. Upon this rests another frieze and cornice surmounted by a second arch, which supports a kind of sarcophagus with four niches containing statues illustrating Alfonso's virtues. Over the first arch is the inscription *ALPHONSVS REX HISPANVS SCVLVS ITALICVS PIVS CLEMENS INVICTVS*. The bas-relief is very in-

teresting as a specimen of the sculpture of the 15th centy. It represents Alfonso entering Naples in a triumphal car drawn by four horses, in the style seen on ancient medals, attended by his courtiers and by the clergy and authorities of the city, all of whom are dressed in the costume of the period. Over it is the inscription *ALPHONSVS REGVM PRINCEPS HANC CONDIDIT ARCEM*. The three statues of St. Michael, St. Anthony Abbot, and St. Sebastian, on the summit of the arch, are by *Giovanni da Nola*, and were added by Don Pedro de Toledo. Passing under this arch we enter the piazza by the celebrated *Bronze Gates*, executed by the monk Guglielmo of Naples, and representing in various compartments the victories of Ferdinand I. over the Duke of Anjou and the rebellious barons. Imbedded in one of the gates is a cannon-ball, fired, according to Paolo Giovio, during one of the contests between the French and Spaniards in the time of Gonsalvo da Cordova. It was fired from the interior of the castle by the French, who had closed the gates at the first notice of the approach of the Spaniards. The ball was unable to penetrate the gate, and has since remained so imbedded in the metal that it cannot be removed though it can be turned round. Beyond the gates are the ch., the barracks, and a building which is said to date from the time of the Angevin kings, and in which is the magnificent hall used as the principal *Armoury*, called the *Sala di S. Luigi*, or the *Sala delle Armi*. This hall, which now contains 60,000 stand of arms, has been at different times a room of royal audience, a saloon for state festivals, a music hall, and a court theatre. Within its walls Celestin V. abdicated the pontificate in 1294, and the Count of Sarno and Antonello Petrucci were arrested by Ferdinand I. of Aragon (p. 96). In another room, converted into a chapel dedicated to S. Francesco di Paola, that saint had his famous interview with Ferdinand I. of Aragon as he passed through Naples on his way to France, whither he had been summoned by Louis XI. The picture of the saint

is ascribed to *Spagnoletto*. In the ch., dedicated to Santa Barbara, the Corinthian architecture of its façade is by *Giuliano da Maiano*. It is an interesting building, exhibiting, in the details of its decorations, after the usual manner of the time, an incongruous mixture of sacred and profane objects. On the door is a beautiful bas-relief of the Virgin and Child, said to be also by *Majano*. In the choir, behind the high altar, is the famous picture of the Adoration of the Magi, which has been the subject of much controversy. Vasari attributes it to *Van Eyck*, and says it is one of the first works which he painted in oils, after his discovery or rediscovery of the art of oil painting. Vasari adds that it was sent by some Italian merchants trading in Flanders as a present to Alfonso I., and that on its arrival at Naples every painter hastened to view it as a curiosity. Others ascribe it to *Zingaro*, or to his pupils the *Donzelli*, on the evidence that the countenances of the three Magi, being portraits of Alfonso I., Ferdinand I., and another royal person of the time (perhaps Lucrezia d'Alagni), *Van Eyck*, who painted it in Flanders, could not have introduced the portrait of the king whom he had never seen. To evade this objection it has been sometimes stated, though without historical evidence, that the countenances of the Magi were retouched and changed into portraits by *Lo Zingaro*. Near the sacristy is a small statue of the Virgin with the child in her arms. It is attributed to *Giuliano da Maiano* by *Cicognara*, who praises the elegance of the figures and the richness of the drapery. Behind the choir is a singular *Winding Stair* of 158 steps, leading to the summit of the Campanile. It has been ascribed to *Giovanni da Pisa*, but it is more probably a work of the 15th cent. A covered gallery between the castle and the palace affords a means of retreat from the latter in case of popular commotion.

The *Dockyard* and *Arsenal* adjoin the Castel Nuovo and the Royal Palace. The Arsenal was built by the Viceroy *Mendoza* in 1577. The Wet Dock, or *Darsena*, was begun in 1668 from the

designs of a Carthusian monk called *Bonaventura Presti*, who, having been a carpenter in early life, and acquired some knowledge of architecture, induced the Viceroy Don Pedro of Aragon to intrust to him the construction of a new dock. In spite of all remonstrance, he persisted in excavating it on the narrow site below the palace. During the progress of the work, the accumulation of water proved too much for the engineering talents of the monk. The Viceroy at length employed the able architect *Francesco Picchiatti*, who completed the works with great skill. Considerable additions have been made to these works in recent years, particularly since the introduction of steam-navigation. The *Darsena* now communicates with the Porto Militare, and through the latter with the sea.

Castel dell' Ovo, so called from its oval form, stands on the small island which Pliny describes under the name of *Megarís*, and is now joined to the mainland of Pizzofalcone by a causeway on arches 800 ft. long. Some antiquaries supposed Lucullus to have had a villa on this island, and identified it with the *Castrum Lucullanum* of the 5th cent., to which Odoacer consigned Augustulus at the fall of the Roman empire. Others however, placed the *Castrum Lucullanum* at Nisita, and Mazzocchi extended it to the whole shore of the *Bagnoli*, and even to the Lake of *Agnano*. But *Chiarito* at last proved beyond doubt, by numerous old documents existing in the archives, that it was on the hill of Pizzofalcone, which in the middle ages was also called *Echia*, *Emplu*, &c. In the 4th cent. this island was given by Constantine to the church, and was called the *Isola di S. Salvatore*. The castle was founded in 1154 by William I. on the designs of *Maestro Buono*. It was continued by Frederick II., who held within its walls a general parliament in 1218, and in 1221 intrusted the work to *Niccolò Pisano*; it was completed, however, as Vasari tells us, by his contemporary *Fuccio*. Charles I. added considerably to the castle, and made it occasionally a royal residence. Robert the Wise employed Giotto to decorate its

chapel with frescoes, no trace of which now remains. Friendly interviews took place in the castle between Giotto and his royal patron, who seems to have been always happy in the society of the witty painter. A century later, when Charles Durazzo was besieged by Louis of Anjou, the castle appears to have been a position of some strength, from Froissart's statement: "It is one of the strongest castles in the world, and stands by enchantment in the sea, so that it is impossible to take it but by necromancy, or by the help of the devil." This allusion to necromancy was probably suggested by the fate of the magician described in the same chronicles, who had, by means of his enchantments, caused "the sea to swell so high," that he enabled Charles Durazzo to capture within the castle "the queen (Joanna) of Naples and Sir Otho de Brunswick;" and whose offer to practise the same treacherous manœuvre upon Charles Durazzo was rewarded by the Earl of Savoy with the loss of his head. The castle was besieged in 1495 by Ferdinand II. after it had surrendered to Charles VIII. of France, and was reduced to ruin by his soldiers; the period of its restoration in its present form is not known. It is defended by bastions and outworks.

Castel Capuano, founded by William I., on the designs of *Buono*, was completed in 1231 by Frederick II. from the designs of *Fuccio*. It was the Palace of the Sabaian, and occasionally of the Angevine sovereigns. The murder of Sergianni Caracciolo, the Grand Seneschal and favourite of Joanna II., by order of Covella Ruffo, Duchess of Sessa, took place within its walls on the night of the 25th of August, 1432, after a ball. Covella came out of the ball-room to see her victim, and stamped with her foot on his bloody corpse. Don Pedro de Toledo, in 1540, reduced it to the form of a palace, and established within it the different law-courts which were scattered throughout the city. The Tribunal of Commerce, the Civil Tribunal, the Great Criminal Court, and the Great Civil Court, still hold their sittings within its walls. They consist of several rooms, opening

out of two large halls on the first floor; the latter, constantly filled with lawyers and litigants, offer one of the busiest scenes in Naples. From the Criminal Court a stair leads to the prisons on the ground floor, which are capable of receiving many hundred inmates, and have of late years acquired an unfortunate celebrity as the prisons of La Vicaria.

Castel Sant' Elmo, called in the 14th cent. *Sant' Erasmo*, from a chapel dedicated to that Saint, which once crowned the summit of the hill. The origin of the name *Ermo* has given rise to much controversy; some writers derive it from the *Erma*, said to have stood on the spot to mark the division of the territories of Neapolis and Puteoli; and others from *S. Antelmo*, one of the founders of the Carthusian order. The castle was founded by Robert the Wise in 1343. The king's commission to his grand chamberlain Giovanni di Haya to construct a "fortified palace" on this hill still exists. The architect was *Giulio de Sanctis*. A century later, under Ferdinand I., it was known as the *Castello di S. Martino*, from the neighbouring monastery. This monarch employed as engineer and architect Antonio da Settignano, and his friend Andrea da Fiesole, upon its works. From this period to the middle of the 16th cent. no particulars of its history have been preserved, and nothing more is known than that Don Pedro de Toledo built the castle in its present form upon the plans of *Luiji Scriva*. Some additions were made to the castle in 1641 by the Duke de Medina; and with these exceptions, we probably see the very building erected by Pedro de Toledo. Sant' Elmo is too conspicuous a feature in the landscape of Naples to require a detailed description. Its enormous walls, with the counterscarp and fosses cut in the solid tufa, and the mines and subterranean passages with which it is said to abound, formerly obtained for it the reputation of great strength; but it is no longer capable of offering any effectual resistance to a combined attack by sea and land. Beneath it, in the solid rock, is a large cistern.

The view from the ramparts is very fine.

Castel del Carmine, a massive pile, founded by Ferdinand I. in 1484, when he enlarged the walls of the city, and erected most of the modern gates, and enlarged by Don Pedro de Toledo, is used as barracks and military prison. It was the stronghold of the populace in Masaniello's insurrection in 1647, and after that event it was fortified.

LARGHI AND FOUNTAINS.

The large open spaces called *Piazze* in other parts of Italy, in Naples are invariably called *Larghi*, corresponding to our term "squares." The *Largo del Castello*, the largest in Naples, contains two fountains, called the *Fontana degli Specchi*, or the Fountain of Mirrors, and the *Fontana Medina*. The latter, situated at the extremity of the Largo, towards the mole, was built by the Viceroy de Medina from the designs of Domenico Auria and Fansaga. It consists of a large shell, sustained by four satyrs; in the centre of the shell are four sea-horses, with Neptune in the midst of them throwing up water from the points of his trident. At the base are four tritons seated on sea-horses, with lions and other animals discharging water from their mouths. It is considered the finest fountain in Naples.

Largo del Gesù, in the Strada Trinità Maggiore, has in its centre the obelisk called the *Guglia della Concezione*, erected in 1747, from the designs of Genoino. It supports a statue of the Virgin in copper gilt. The obelisk is covered with sculptured ornaments by Bottiglieri and Pagano, in the worst possible taste. The colossal bronze statue of Philip IV. by Lorenzo Vaccaro, which formerly stood in this Largo, was destroyed by the Austrians in the beginning of the last cent. In the Largo di Monte Oliveto, near this, is a fountain, designed by Cusaro in 1668, and ornamented with a bronze statue of Charles V.

Largo del Mercato, near the ch. of the Carmine.—A great market is held here every Monday and Friday, which offers many facilities for studying the habits

and costumes of the lower orders. It is also the historical Square of Naples, the scene of the tragedy of Conradin in 1268, of the insurrection of Masaniello in 1647, and of the executions in 1799. There are three fountains, the most important of which is called the *Fontana di Masaniello*.

Largo dello Spirito Santo, or *del Mercatello*.—It contains the monument erected in 1757 by the city of Naples in honour of Charles III. It was designed by Vanvitelli, and consists of a hemicycle surmounted by a marble balustrade with 26 statues representing the virtues of that sovereign. The centre, where an equestrian statue of the king was to be placed, is now the entrance into the Jesuits' College of S. Sebastian.

Piazza del Pannino, or *della Salleria*, contains the *Fontana dell' Atlante*, constructed of white marble in 1532, by Don Pedro de Toledo, from the designs of Luigi Impò. The statue of Atlas by Giovanni da Nola, which gave name to the fountain, has disappeared; but the dolphins which remain are by him. In the Vico Canalone near this Largo is the *Fontana de' Serpi*, so called from the bas-relief of an antique head of Medusa with serpents.

Largo del Palazzo Reale.—This fine and spacious piazza was reduced to its present form in 1810, when four convents which formerly stood upon the site were removed. On one of its sides is the Royal Palace; on another is the Palace of the Prince of Salerno; the third, forming a semicircle, is occupied by the ch. of S. Francesco di Paola and the porticos leading to it. In the middle of the square are the two colossal equestrian bronze statues of Charles III. and of Ferdinand I. of Bourbon. The two horses and the statue of Charles are by Canova; the statue of Ferdinand is by Call. The history of the figure of Charles is an epitome of the political changes of Naples itself. It was originally modelled as a statue of Napoleon; it was afterwards altered into one of Murat, and was finally converted into that of Charles. In the small square of the Royal Palace beyond the Theatre of S. Carlo, on each side of the en-

trance to the king's gardens, are two statues of horses in bronze, cast at Petersburg, and presented to the king by the late Emperor of Russia: each is held by a naked male figure. In the same gardens is an Artesian well.

Among the other fountains may be mentioned the *Fontana Scappellata*, behind the ch. of the Nunziata, the work of Giovanni da Nola in 1541; the *Fontana Coccocaina*, by the same artist, in the Strada di Porto; the *Fontana del Sebeto*, erected in 1590 from the designs of Carlo Fansaga, and decorated with statues of the recumbent Sebetus and Tritons; and the *Fontana del Ratto d'Europa*, in the Villa Reale, the work of Angelo de Vivo in the last cent.

AQUEDUCTS, ETC.

The *Acqua di Carmignano*, the modern aqueduct of Naples, was constructed by Alessandro Ciminello and Cesare Carmignano, at their own expense, in the beginning of the 17th century. It commences at Saut' Agata de' Goti, and conveys the waters of the Isclero into the city by a circuit of about 30 m. It was so damaged by the earthquake of 1631, that it became necessary to seek a new supply at Maddaloni, whence the water is conveyed into the former channel at Licignano. From its source to that place the channel is covered with masonry, and from Licignano to Naples it is subterranean. In 1770 a further supply was obtained by directing into the channel the surplus waters of the aqueduct at Caserta. Most of the city fountains and houses are supplied from this aqueduct.

The *Acqua della Bolla*, derived from springs on the declivity of Monte Somma and the hill of Lautrec, is brought into the city by a covered channel 5 m. long. It supplies the lower quarters of the city. The surplus waters of this aqueduct are discharged into the Sebeto.

Quanto ricco d' onor povero d' onde.

METAST.

The water supplied by these aqueducts has often, at first, an unfavourable effect upon strangers.

CITY SPRINGS.—There are four in different quarters of the city: the *Tre*

Ganioli in the street of the same name; the *Acqua Aquilia* in the Strada Conte Olivares; the *Acqua Dolce* at Santa Lucia; and the *Acqua del Leone* in the Mergellina. The latter is in great repute as the purest spring; the court and many of the families residing along the Chiaia, which is not supplied with good water, send to it daily for their supplies.

MINERAL WATERS.—There are two mineral springs within the city, which have great local celebrity—the *Acqua Sulfurea*, in the Strada S. Lucia, containing sulphuretted hydrogen and carbonic acid gas, at a temperature of 64° F.; it is used extensively in eruptive diseases, and as a general alterative, and is said to be as efficacious as it is popular; and the *Acqua Ferrata di Pizzofalcone*, a chalybeate spring, situated in a cave near the sea, immediately below the Royal Casino on the Chiaia. It is a very useful chalybeate, and the large quantity of carbonic acid gas which it contains (nearly 7 cubic inches in a pint) renders it a grateful stimulant to the stomach. Its temperature is 68°.

ARTESIAN WELLS.—The inadequate supply of water, especially in the upper part of the town, induced the Municipal authorities some years ago to enter into a contract with the French engineer M. Degousse, for sinking two Artesian wells—one near the King's Palace, and the other on the *Largo della Vittoria*, near the Chiaia: the former, after many years' labour, and attaining the depth of 486 yards below the level of the sea, has reached two abundant sources, which rise to within a few yards of the surface, producing a mass of water exceeding 2500 tons daily, but of a quality which renders it unfit for domestic purposes, being a mineral water in the strictest sense, containing an immense volume of carbonic acid gas, and holding in solution a considerable quantity of supercarbonates of iron, lime, magnesia, &c., and a small quantity of naphtha. To the geologist these borings will prove interesting. After traversing a considerable mass of volcanic tufa, the tertiary pliocene strata were cut through, and the two springs in

question appear to be entirely derived from them. The second boring, in the Largo della Vittoria, has not yet reached the water, but it is almost certain that for potable purposes this will be no better than in that at the Palace, and that the only advantages to be derived will be either by employing it as a motive power—or what would be still more advantageous, to flush the pestilential drains in the lower part of the city, now a source of so much inconvenience and insalubrity.

PRINCIPAL STREETS AND PUBLIC PLACES.

The *Villa Reale*, along the Riviera di Chiaia, is the favourite promenade of Naples. Its length is about 5000 feet, and its width about 200; it forms a long narrow strip, separated from the Riviera di Chiaia by an iron railing, and from the sea by a wall and parapet. The lower classes, peasants, and servants in livery are only admitted once a year, at the festival of Sta. Maria di Piedigrotta on the 8th September. The ground is divided into walks, planted chiefly with acacias and evergreen oaks. One part of it contains a shrubbery of deciduous plants and evergreens, with some Australian shrubs, date-palms, bananas, &c. The Villa was first laid out in 1780, to nearly half its present length; another portion of the same extent was added in 1807, and a third portion of about 1200 feet was added in 1834. The first half is in the Italian style, the remainder is an attempt to imitate the less formal pleasure grounds of England, by the introduction of winding paths, grottos, a loggia towards the sea, and two small temples to Virgil and Tasso. The large granite basin which forms the central fountain, where formerly the Toro Farnese stood, was brought in 1825 from Salerno, where it had been brought from Pestum by King Roger. The Toro Farnese was then removed to the Museo Borbonico, as it was found that the sea air was injurious to the marble. Several other ancient statues were removed at the same time, and replaced by indifferent copies of

some of the admired works of antiquity.

The *Riviera di Chiaia*, of which the *Villa Reale* may be said to form a part, was begun by the Count d'Olivares, and completed by the Duke de Medina Celi, the last of the Spanish viceroys.

The *Santa Lucia* is one of the fish-markets, especially for oysters and many varieties of shell-fish, of which the Neapolitans are extremely fond. It was once a very dirty street; but it was enlarged and widened as we now see it in 1846. It has a fountain adorned with fine statues, and bas-reliefs by *Domenico d'Auria* and *Giovanni da Nola*. One of the bas-reliefs represents Neptune and Amphitrite, the other a contest of sea divinities for the possession of a nymph.

The *Toledo*.—This celebrated street, the main artery of Naples, is about $1\frac{1}{2}$ m. in length, from the end of the Largo del Palazzo to the Museo Borbonico; and if we include the Strada di Capodimonte, as far as the Ponte della Sanità, its length is 2 m. It was built in 1540 by the Viceroy Don Pedro de Toledo, on what was the western fosse or ditch of the old city. It separates the Naples of the middle ages, which lay between it and the Castel del Carmine, from the modern city, which extends to the westward along the S. slopes of Sant' Elmo and the Chiaia. It is the greatest thoroughfare in Naples, the site of the principal shops; from morning to night it is thronged with people and with carriages.

The *Marinella*, a long, open beach beyond the Castel del Carmine, and the *Largo del Mercato*, was once the headquarters of the *Lazzaroni*, a class which is now almost extinct, or at least has lost those distinctive features which the travellers of half a century ago so graphically described. The people to whom the term is now applied are, for the most part, boatmen and fishermen, two of the most industrious classes in Naples. The habits of these men are still as amphibious as those of their predecessors; they may be seen here standing beside their boats in the water for an hour at a time, or

lying on the beach, and basking in the sun, regardless of the stench arising from the sewers which empty themselves into the sea. As a class they are universally acknowledged to be abstemious and frugal, and they continue, what Matthews found them, "a merry, joyous race, with a keen relish for drollery, and endued with a power of feature that is shown in the richest exhibitions of comic grimace."—"If Naples," says Forsyth, "be a Paradise inhabited by devils, I am sure it is by merry devils. Even the lowest class enjoy every blessing that can make the animal happy,—a delicious climate, high spirits, a facility of satisfying every appetite, and a conscience which gives no pain. . . . Yet these are men whose persons might stand as models to a sculptor; whose gestures strike you with the commanding energies of a savage; whose language, gaping and broad as it is, when kindled by passion bursts into oriental metaphor; whose ideas are cooped, indeed, within a narrow circle—but a circle in which they are invincible."

The *Molo*, built in 1302 by Charles II., is one of the favourite promenades of the lower classes, where we may see on every afternoon the national character developed without any restraint. Till within a few years ago the *Molo* was the favourite resort of the *Cantastorie*, who read, sung, and gesticulated tales of Rinaldo and his Paladins, out of a mediæval poem called *Il Rinaldo*, to a motley audience seated on planks or standing. The *Cantastorie* are now to be found on the shore of the *Marinella* beyond the *Molo Piccolo*. In the later part of the last cent. the *Molo* was often resorted to by Padre Rocco, the Dominican, of whose influence over his excitable audience many anecdotes are told. On one occasion, it is related, he preached on this mole a penitential sermon, and introduced so many illustrations of terror that he soon brought his hearers to their knees. While they were thus showing every sign of contrition, he cried out, "Now all you who sincerely repent of your sins, hold up your hands." Every man in the vast multi-

tude immediately stretched out both his hands. "Holy Archangel Michael," exclaimed Rocco, "thou who with thine adamant sword standest at the right of the judgment-seat of God, hew me off every hand which has been raised hypocritically." In an instant every hand dropped, and Rocco of course poured forth a fresh torrent of eloquent invective against the sins and their deceit.

THEATRES.

The *Teatro Reale di San Carlo*, adjoining the royal palace, is celebrated throughout Europe as one of the largest buildings dedicated to the Italian opera. It owes its origin to Charles III., by whose order it was designed by the Sicilian Giovanni Medrano, and built in the short space of eight months by the Neapolitan architect *Angelo Carasale*. It was first opened with great solemnity on the 4th Nov. 1737. During the performance the king sent for Carasale into his presence, and having publicly praised him for his work, remarked that, as the walls of the theatre were contiguous to those of the palace, it would have been convenient for the royal family had the two buildings been connected by a covered passage; "but," he added, "we will think of it." Carasale took the hint, and did not remain idle. No sooner was the evening's entertainment concluded than he appeared before the king, and requested him to return to the palace by an external communication opened in the course of three hours. In this short space of time walls of enormous thickness had been demolished, wooden bridges and staircases constructed, and the necessary roughness of the work disguised by draperies, mirrors, and lamps. The theatre, the extempore passage, and the merit of Carasale formed the general subject of conversation. Ere long his accounts were called for by the *Camera della Sommaria*, and, not being able to satisfy the auditors, he was threatened with imprisonment. The beauty of his work, the universal applause, the favour of his

sovereign, the respectability of his past life, and his present poverty were of no avail to him. The inquiries of the *Sommaria* were renewed, and at last the unfortunate Carasale was imprisoned in the castle of St. Elmo, where, during the first months, he lived on the support his family with extreme difficulty procured for him; and afterwards was obliged to subsist on prison fare. He lingered there for several years, till at length grief and want put an end to his miserable existence. His sons sunk into poverty and obscurity, and even the very name of the unfortunate architect would have been by this time long forgotten, did not the merit and beauty of his work perpetually recall him to the memory of posterity. In the last cent. this theatre resounded with the melodious notes of Anfossi, Guglielmi, Pergolesi, Cimarosa, Paesello, and other great masters of harmony, and in our days it has echoed the applause of an audience enchanted with the melodies of Rossini, Bellini, Donizetti, and Mercadante. The *Donna del Lago*, the *Mosè*, the *Sonnambula*, the *Lucia*, the *Giuramento*, &c., were first brought out on this stage. Having been accidentally burnt down in 1816, it was rebuilt in the space of seven months by Niccolini; but the walls having remained uninjured, no alteration was made in the original form. On entering it for the first time, when it is lit up at night, the stranger cannot fail to be struck with its great size and the splendour of its general effect. It has six tiers of boxes of 32 each. Boxes, 1st tier, 7 ducats; 2nd tier, 9 ducats; 3rd tier, 6 ducats; 4th tier, 4.50; 5th tier, 3.60; 6th tier, 2; seats in the pit, from the 1st to the 18th row, 60 grani; the others, 50 grani. The prices are double on state occasions.

The *Teatro del Fondo*, built in 1778 in the *Strada Molo*, the second of the two royal theatres, is a miniature *San Carlo*, being under the same management, supplied by the same singers, dancers, and musicians, and likewise devoted exclusively to operas and ballets. The two establishments are opened on alternate nights. Boxes, 1st tier, 4 duc. 50 gr.; 2nd, 6 duc.; 3rd,

3.60; 4th, 2.40; 5th, 1.20; pit seats, 40 gr.

The *Teatro de' Fiorentini*, in the street of the same name, is the oldest theatre in Naples, and is so called from the ch. in its vicinity. It was built in the time of the viceroy Oñate for the Spanish comedy. It afterwards became the theatre of the opera buffa. It is now chiefly devoted to the Italian drama, and is very popular. Boxes, 1st and 2nd tiers, 3 duc.; 3rd tier, 2 duc.; 4th tier, 1.50; 5th tier, 1; pit, 30 grani.

The *Teatro Nuovo*, in the street of the same name, built in 1724 by Carasale, is chiefly devoted to the opera buffa. Boxes, 1st tier, 2.40; 2d tier, 3.60; 3d tier, 2.20; 4th tier, 1.50; 5th tier, 1 duc.; pit, 30 gr.

The *Teatro San Ferdinando*, near *Ponte Nuovo*, is a theatre of occasional amateur performances. Boxes, 1st tier, 1.60; 2d tier, 2.60; 3d tier, 1.40; 4th tier, 1 duc.; pit, 20 gr.

The *Teatro della Fenice*, in the *Largo del Castello*, is devoted to opera buffa and melodrama. It has two performances daily. In the *Morning*, the boxes are—1st and 2d tiers, 1 duc.; 3d tier, 60 gr.; pit, 12 gr. In the *Evening*, boxes, 1st and 2nd tiers, 1.20; 3d tier, 80 gr.; pit, 15 gr.

The *Teatro Partenope*, in the *Largo delle Pigne*, is one of the popular theatres in which broad comedy and farce are performed twice a day in the Neapolitan dialect. Boxes, 1st tier, 80 grani; 2d tier, 1 ducat; 3d tier, 60 grani; pit, 10 grani.

The *Teatro di San Carlino*, in the *Largo del Castello*, is the head quarters of *Pulcinella*, and the characteristic theatre of Naples. The wit of *Pulcinella* and the humour of the other performers make it a favourite resort of all classes. The performance is always in the Neapolitan dialect. The awkwardness which is the characteristic of a clown is combined in *Pulcinella* with a coarse but facetious humour, which popular licence has made the vehicle of satire. He is therefore in great request, and his performances take place twice a day, morning and evening. "What," says Forsyth, "is a drama in Naples without Punch, or what is

Punch out of Naples? Here, in his native tongue, and among his own countrymen, Punch is a person of real power; he dresses up and retails all the drolleries of the day; he is the channel and sometimes the source of the passing opinions; he can inflict ridicule; he could gain a mob, or keep the whole kingdom in good humour. Capponi and others consider Punch as a lineal representative of the Atellan farcers. They find a convincing resemblance between his mask and a little chicken-nosed figure in bronze which was discovered at Rome; and from his nose they derive his name, *a puliceno puliccinella*! Admitting this descent, we might push the origin of Punch back to very remote antiquity. Punch is a native of *Atella*, and therefore an Oscan. Now the Oscan farces were anterior to any stage. They intruded on the stage only in its barbarous state, and were dismissed on the first appearance of a regular drama. They then appeared as *æcœdiæ* on trestles; their mimmers spoke broad *Volscan*; whatever they spoke they grimaced like Datus; they retailed all the scandal that passed, as poor Mallonia's wrongs. Their parts were frequently interwoven with other dramas, *consertaque fabellis* (says Livy) *potissimum Atellanis sunt. Quod genus ludorum ab Oscis acceptum*; and in all these respects the *Exodiaris* corresponds with the Punch of Naples." In the *Morning* the boxes are, 1st tier, 1 duc.; 2nd tier, 80 grani; pit, 12 grani. In the *Evening*, boxes, 1st tier, 1.20; 2nd, 1 duc.; pit, 15 grani.

POPULAR AND CHURCH FESTIVALS.

The traveller who has witnessed the imposing church ceremonies at Rome will not find much novelty in the religious festivals of Naples, except that they appear to constitute an important element in the amusements of the people. Like their Greek progenitors, the Neapolitans, on all occasions, associate their devotions with their pleasures.

The veneration for the Madonna is universal in Naples. At the angle of several streets and in many shops there

is a picture of the "Madre di Dio," with one or two lamps burning perpetually before it. It will, therefore, not be surprising to find that the two great festivals of the people are in honour of the Virgin.

The *Festa di Piedigrotta*, the great popular festival of Naples, which takes place on the 8th of September, is one of the most singular displays of national character and costume which we can meet with at the present day in Europe. This festa, which is commonly believed to have been instituted by Charles III. in commemoration of the victory of the Spaniards over the Austrians, at Velletri, in 1744, dates at least so far back as the middle of the 16th cent., and the Spanish viceroys used to visit the ch. in great state on the 8th of September, lining the Chiaia with soldiers, as in our times. In honour of the day all the available troops of the continental dominions, amounting often to 30,000 men, are marched into the city, and, after having defiled before the king and royal family in the piazza of the palace, they proceed to line the streets from the palace to the ch. of Piedigrotta, including the long line of the Chiaia. At 4 o'clock his majesty and the royal family, in their state carriages, attended by the ministers and the great officers of the Court, and escorted by flying footmen, wearing powdered wigs and no hats, set out in procession through this double line of soldiery, whose brilliant uniforms give unusual gaiety to the scene. Each prince proceeds in a separate carriage and in the order in which he would succeed to the throne. After performing their devotions at the ch., the royal family return to the palace in the same order; and the rest of the day is a scene of unrestrained rejoicing to the thousands of gaily-dressed peasantry who come from all parts of the kingdom to swell the throng of merry-makers in the city. The *Villa Reale* is on this day open to all classes, and is full of numbers of country people from the environs, in their gay national costumes. It was formerly the practice among the common people of the environs to stipulate in marrying that

the bride should be taken to this festa.

The *Festa di Monte Vergine* takes place on Whit Sunday, and derives its name from the sanctuary of the Madonna di Monte Vergine, near Avelino (Rte. 148). Three days are usually devoted to the festival. At the sanctuary the Neapolitans are met by crowds of pilgrims from every province in the kingdom; great, therefore, are the varieties of costume, and strongly marked are the shades of national character and the differences of dialect, to be observed in this gathering of many races. Here the ethnologist may study the peculiarities of the descendants of Greeks, Samnites, Etruscans, Brutii, Marsi, Lucanians, Longobards, Normans, Suabians, Provençals, and Aragonese. The archæologist may observe the population of Naples indulging in customs and observances which denote unmistakably their Greek origin. Their persons are covered with every variety of ornament; the heads of both men and women are crowned with wreaths of flowers and fruits; in their hands they carry garlands or poles, like *thyrsi*, surmounted with branches of fruit or flowers. On their return homewards, their vehicles are decorated with branches of trees intermixed with pictures of the Madonna purchased at her shrine, and their horses are gay with ribbons of all hues, and frequently with a plume of showy feathers on their heads. The whole scene as fully realizes the idea of a Bacchanalian procession as if we could now see one emerging from the gates of old Pompeii. On their way home the Neapolitans take the road by Nola, where they stop on the Sunday evening, and the next morning, Whit Monday, they proceed to the other great sanctuary—

The *Madonna dell' Arco*, 7 m. from Naples, at the basis of Mount Somma. A great number of the people, who cannot afford to go to Monte Vergine, visit the Madonna dell' Arco, where they dance the *Turantella* and sing their national songs. From that place to Naples the road is a continued scene of dancing, singing, and re-

joicing, mingled with a kind of rude music.

The *Festa di Capodimonte* takes place on the 15th of August, on which day the grounds of the Palace of Capodimonte are thrown open to the public, and to vehicles of all descriptions, except hackney carriages.

The approach of *Christmas* is indicated by the arrival of the Zampognuari, the bagpipers of the Abruzzi, who annually visit Naples and Rome at this season to earn a few ducats from the pious by playing their hymns and carols beneath the figures of the Madonna. The appearance of these mountain minstrels, with their pointed hats, their brown cloaks, their sandals, and their bagpipes, is as sure a sign of Christmas as the vast collections of good cheer which the Neapolitan tradesmen expose with such quaint fancies and devices in the principal streets and squares during the week preceding Christmas Day. On Christmas Eve, and on Christmas Day, there is a solemn service in the cathedral, and another in the Cappella Reale; and from that time to the 2nd of February, the day of the Purification, the principal churches, and a few private houses, exhibit *Presepi*, or representations of the Nativity. In some cases they are worked by machinery, displaying not only the scenery, the buildings, and the furniture, but the domestic occupations and economy of the Holy Family. The king and the royal family usually spend the Christmas at Caserta, where a fine *Presepe* is exhibited to the public in one of the rooms of the Palace.

At *Easter*, on the Thursday, and on Good Friday, the principal churches exhibit a representation of the Holy Sepulchre. At vespers on the Wednesday, Thursday, and Friday, the *Miserere* of Zingarelli is sung in the ch. of *S. Pietro a Maiella*. Easter Day is a universal holiday; in the morning the common people go to Antignano, and in the evening to Poggio Reale.

On *Ascension Day* there is a festival at the Ch. of the Madonna at Scafati, near Pompeii, and another at the pretty village of Carditello beyond Casoria, on the road to Caserta.

On the Festival of *Corpus Domini* the archbishop and clergy in procession carry the host to the ch. of Santa Chiara, where they are met by the king and the royal family. After the archbishop has given his benediction to the king, his majesty accompanies the procession to the cathedral, the streets on this occasion being lined with troops. On the day of the *Quattro Altari*, or the octave of *Corpus Domini*, the host is carried in procession from the ch. of *S. Giacomo degli Spagnuoli*, through the streets of S. Carlo and Toledo, and back again to S. Giacomo, stopping at four altars erected with great magnificence for the occasion in different parts of the route. The king and court witness this procession, in which the military take part, from the balcony of the theatre of S. Carlo.

Festa di S. Gennaro.—There are two festivals of S. Januarius, the first in May, and the second in September, as noticed in our description of the Cathedral, where the liquefaction of the blood is described. On these occasions the theatres and all other places of public amusement are closed.

The *Festa di S. Antonio Abate*, for the blessing of the animals, is observed in Naples, as in Rome, on the 17th January, and is continued on every succeeding Sunday until Lent. The animals are brought to the Ch. of S. Antonio, gaily caparisoned with ribbons, amulets, and other ornaments; and after receiving the benediction, are walked three times round the court of the ch. The ceremony is very popular with the Neapolitans, who show attachment and kindness to their animals.

The *Lottery*.—The love of gambling in the lottery absorbs the thoughts of all classes of society, from the ranks of the higher nobility down to the ragged *lazzarone*. Many of the lower orders can read nothing but the figures of the lottery ticket, and the beggar invests in gambling the grain which he implores so earnestly from the stranger; the numbers run from 1 to 90, five of which are drawn every Saturday afternoon, in the large hall of the Castel Capuano. Any sum, however small, may be played on any of these num-

bers in combination not exceeding five, the value of the prize increasing with the increase of the figures. The favourite plan is to play on the occurrences of the day, which is accomplished by means of a gambling dictionary, called *La Smorfia*, in which every word has its corresponding number, so that there is no event of public or personal interest, be it a battle, a murder, a robbery, or a suicide,—no topic of domestic life, from an accouchement to a wedding, which may not be made the subject of play. This immoral institution gives the Government a clear receipt of nearly 220,000*l.* a year!

CHURCHES.

The churches of Naples, upwards of 300 in number, have received less attention from travellers than they deserve. Many of them, though injured by earthquakes and disfigured by restorations, especially during the Spanish rule in the 17th and 18th cents., are remarkable for their architecture and their works of art. They contain a collection of mediæval tombs not to be met with in any other city of Italy, and which not only interest us by their historical associations, but afford a study of contemporary art and costume.

The CATHEDRAL (*Cattedrale, Duomo*), between the Strada dei Tribunali and the Strada dell' Anticaglia, is built upon the site of two temples dedicated to Neptune and Apollo, from the ruins of which it probably derived its numerous columns of granite and ancient marbles. The present building, which has retained its original architecture in its lofty towers, its aisles, and the arches of the nave and that of its tribune, dates from the time of Charles I. of Anjou, who commenced building it in 1272, from the designs of Masuccio I. It was continued by his son Charles, by means of a voluntary tax by the people in 1298, and dedicated to the Virgin of the Assumption. It was not completed till 1316,

under his son Robert. In 1456 it was damaged by an earthquake, and was restored by Alphonso I., from the designs of the Donzelli, with the aid of the principal families in Naples, who built each a portion, and, as a memorial of the event, had their arms sculptured on the pillars of the building. The façade, destroyed by an earthquake in 1349, was rebuilt in 1407 from the designs of *Bamboccio*; it was modernised in 1788; and the interior was entirely restored and repaved in 1837 at the expense of the late Archbishop Caracciolo. The interior consists of a Gothic nave and two aisles, separated by pilasters, to which are affixed some of the ancient granite columns above mentioned, supporting a series of pointed arches. In the 17th cent. the Archbishop Inigo Caracciolo caused them to be covered with stucco, which was removed by the late Archbishop. In front of each pilaster is a half figure alto-relievo of some sainted bishop of Naples. The paintings on the roof of the nave are by *Vincenzo da Forlì*, *F. Imperato*, and *Santa-fede*; the latter was so popular an artist in his native city, that the people, in the revolt of Masaniello, spared a house to which they were on the point of setting fire, when they were told that it contained two rooms painted by him. The paintings on the walls of the transept, representing saints and the Annunciation, are by *Luca Giordano*. The S. Cyril and S. John Chrysostom are by *Solimena*. Over the great entrance are the TOMBS OF CHARLES I. OF ANJOU, OF CHARLES MARTEL, KING OF HUNGARY, eldest son of Charles II., and of his wife, CLEMENTIA, daughter of Rodolph of Hapsburg. They were erected in 1599 by the Viceroy Olivares. The two large pictures over the side doors are by *Vasari*, who was brought from Rome in 1546 by Ranuccio Farnese, then Archbishop of Naples, to paint them for the doors of the organ. The one on the l. door represents the patron saints of Naples, whose heads are portraits of Paul III., of Alessandro, Ranuccio, Pier Luigi, and Ottavio Farnese; and of Tiberio Crispo and Ascanio Sforza. The baptismal font, on

the l. of the entrance, is an antique vase of green basalt, sculptured with Bacchanalian emblems, masks, &c., in high relief. Continuing along the l. aisle, in the second chapel is a picture of the Incredulity of St. Thomas by *Marco da Siena*, and a beautiful bas-relief of the Entombment, by *Giovanni da Nola*. In the chapel De' Seripandi, 3rd in l. aisle, is the large painting of the Assumption, by *Perugino*; it formerly stood over the high altar: in the lower part are portraits of the Donatarii for whom it was executed. In the l. transept is the sepulchral memorial of Andrew King of Hungary, husband of Joanna I., so barbarously murdered at Aversa; and near it is the Tomb of INNOCENT IV., who died at Naples in 1254, erected in 1318 by the Archbishop Umberto di Montorio, from the designs of *Pietro de' Stefani*—it was restored and altered in the 16th cent.; close to which is the sacristy, with numerous portraits of Archbps. of Naples. On the l. of the high altar is the handsome Gothic chapel of the Capece Galeota family; over the altar of which is an ancient picture in the Byzantine style, representing our Saviour between SS. Januarius and Athanasius. The tribune or high altar offers nothing of interest; but beneath it, and entered by a double flight of marble steps, is the richly ornamented subterranean chapel, called THE CONFESSIONAL OF SAN GENNARO, built in 1497 by Cardinal Oliviero Carafa. The marble roof is supported by ten Ionic columns, seven of which are of cipolino. Under the high altar are deposited the remains of St. Januarius, and near it is the kneeling statue of Cardinal Carafa. Returning to the ch., on the rt. of the choir is the Tocco chapel, also in a handsome Gothic style: it contains the tomb of St. Asprenus, one of the early Bishops of Naples, the side walls being decorated with frescoes of events in his life. The Minutoli Chapel, opening out of the corner of the rt. transept, is an interesting monument of the 18th cent.; illustrating the revival of art in Naples. It was designed by *Masuccio I.*, who also sculptured the Crucifix and the

statues of the Virgin and St. John. The paintings in the upper part illustrating the Passion are by *Tommaso de' Stefani*; the lower ones, of members of the Minutoli family, by an unknown hand, are interesting for the costumes, but they all were unmercifully painted over some years ago. The altar is by *Pietro de' Stefani*, and the Tomb of CARDINAL MINUTOLO over it by *Bamboccio*. The two tombs on either side, of Archbishops of this family, formerly stood in the adjoining transept, and are of the 14th and 15th cents. This chapel is the scene of the sepulchral adventure of Boccaccio's Andreuccio, the jockey of Perugia, who stole the ruby of the deceased Archbishop Minutolo. The rich Gothic canopy over the Archbishop's chair, and at the extremity of the nave, is a fine specimen of the sculpture of the 14th cent.; the torse columns which support it are remarkable for their rich foliation, and the canopy for the elegant tracery of the arch, both of which, according to Professor Willis, have no parallel on the N. of the Alps. The Brancia chapel contains the fine tomb of Cardinal Carbone by *Bamboccio*; and in the Caraccioli Pisquizi chapel is a large wooden crucifix, attributed to Masuccio I.

The *Basilica of Santa Restituta* is entered by a door opening out of the l. aisle, and is interesting as having been the ancient cathedral for the Greek ritual; like the chapel of St. Januarius, it is open to the public on Sunday in the forenoon. It is supposed to occupy the site of a Temple of Apollo, from which were probably derived the ancient Corinthian columns which support the nave, and the two handsome fluted ones in white marble on each side of the tribune. Near the entrance are the tombs of the learned Mazzocchi, and of the eminent antiquarian Canonico Jorio. The foundation, erroneously attributed to Constantine, dates from the middle of the 7th cent., but the whole ch. was restored at the end of the 17th cent., leaving, however, the pointed arches of the nave and the Gothic chapels of the rt. aisle. The chapel of *Sa. Maria*

del Principio, on the l. side of the ch., contains a very ancient mosaic restored in the 14th cent.; it represents the Madonna in Byzantine costume, and is called "*del Principio*," because it is said to be the first representation of the Virgin venerated in Naples. On the side walls are two curious bas-reliefs of the 8th cent., which formed part of the episcopal throne of Bishop Stefano; each is divided into 15 compartments, one containing histories from the lives of SS. Januarius and Eustatius, the other of S. Joseph. The small cupola of the chapel of *S. Giovanni in Fonte*, formerly the baptistery of the ch., is covered with mosaics of the 13th cent. On the roof of the nave is a beautiful picture by *Luca Giordano*, representing Santa Restituta's body carried by Angels in a boat towards Ischia. Behind the high altar, in the choir, the picture of the Virgin with the Archangel Michael and Sta. Restituta, by *Silvestro Buono*, with its predella of stories of the saint, is a work of interest in the history of art.

Opposite to the entrance to the Basilica of Sta. Restituta, in the rt. aisle of the cathedral, is the CHAPEL of SAN GENNAO, called the *Cappella del Tesoro*. It was erected by the citizens in fulfilment of a vow made during the plague of 1527; but the building was not commenced till 1608. It was completed after 29 years, at an expense of 500,000 ducats. The design of the chapel was thrown open to the competition of all the artists of the time, and the one chosen was by the Theatine Grimaldi. It is considered a very able work. The form is that of a Greek cross: the magnificent gates, from the designs of C. Ponzaga, were executed by *Biagio Monte* and *Soppa*, occupied 45 years of their labour, and cost 32,000 ducats. The interior is rich in ornaments. It has 6 altars and 42 columns of *broccatello*, with intermediate niches containing 19 bronze statues of saints, protectors of Naples. The pictures in the different chapels, painted on copper, are masterpieces of Domenichino and Spagnoletto. By *Domenichino* there are 5 oil paintings and some frescoes. The paintings are—1. The Tomb of San

Gennaro, with the sick waiting to be cured. 2. The Martyrdom of the Saint (injured). 3. The Miracle of the Tomb restoring a young man to life, as the corpse is carried past in the funeral procession. 4. The woman curing the sick and deformed with the holy oil from the lamp hanging before his tomb. 5. The saint curing a demoniac; this picture was finished by Spagnoletto. The painting by Spagnoletto in the chapel on the rt. hand represents the saint coming out of a fiery furnace. It is very fine and powerful in its general effect. All these paintings, which had been miserably retouched by Andres, a German, in the 17th cent., were restored in 1840 by Andrea della Volpe. The frescoes of the roof, the lunettes, &c., are also by Domenichino. That over the door of the Tesoro commemorates the eruption of Vesuvius of 1631. The three frescoes within the railing of the altar represent—1. San Gennaro before Timotheus, whom he restores to sight, and by whose order he suffers death. 2. His exposure to lions who refuse to devour him. 3. His torture by being suspended to a tree, &c. The cupola was begun by *Domenichino*, but he was obliged to relinquish it to escape the persecutions of the Neapolitan artists. It was then intrusted to *Lanfranco*, who refused to execute it, unless all the work of his great predecessor was effaced. *Guido* was also sent for to decorate this building, but he was very shortly compelled to quit the city to escape the threats of Spagnoletto and of Corenzio, who tried to poison him. The SACRISTY of the *Tesoro* contains a painting by *Stanzioni*, which represents the saint curing a demoniac; some paintings by *Giordano*; a rich collection of vestments and sacred vessels; the silver bust of San Gennaro made for Charles II. of Anjou in 1306, and covered with the most precious gifts from the generosity of different sovereigns, and amongst others a *parure* in emeralds and diamonds by Joseph Buonaparte during his short reign over this kingdom; 3 silver statues and 45 busts of the saints protectors of Naples; and a beautiful pencil draw-

ing by *Domenichino* of San Gennaro's martyrdom.

In a tabernacle behind the high altar are preserved the two phials containing the *Blood of S. Januarius*. The liquefaction takes place twice in the year, and is each time repeated for eight successive days. The first liquefaction commences on the Saturday which precedes the first Sunday in May, in the ch. of S. Chiara, after which the blood is reconveyed to the cathedral, where the liquefaction is repeated during the seven following days. The second festival commences in the cathedral on the 19th of September, and continues in it to the 26th, always including the Sunday following the 16th, which is the saint's day. When S. Januarius, according to the tradition, was exposed to be devoured by lions in the amphitheatre of Pozzuoli, the animals prostrated themselves before him and became tame. This miracle is said to have converted so many to Christianity, that Dracontius, the proconsul of Campania under Diocletian, or his lieutenant Timotheus, ordered the saint to be decapitated. The sentence was executed at the Solfatara, A.D. 305. The body was buried at Pozzuoli until the time of Constantine, when it was removed to Naples by S. Severus, the bishop, and deposited in the ch. of S. Gennaro extra Moenia. At the time of this removal, the woman, who is said to have collected the blood at the period of the martyrdom, took it in two bottles to S. Severus, in whose hands it is said to have immediately melted. There is no mention of any liquefaction from this time down to the 11th cent., but the tradition asserts that the bottles were concealed during the interval. In the 9th cent., Sicon, Prince of Benevento, removed the body to that city, of which the saint had been bishop. In the time of Frederick II. it was removed to the Abbey of Monte Vergine, where it was forgotten, and it was only rediscovered on removing the high altar in 1480. In 1497 it was brought back to Naples with great solemnity, and deposited in the cathedral. The tabernacle which contains the phials is secured by two locks, one key being kept by the mu-

neipal authorities, the other by the archbishop.

The *Liquefaction* is the greatest religious festival in the capital, and such is the importance attached to it by the Neapolitans, that all the conquerors of the city have considered it necessary to respect it. M. Valery, who witnessed it in September 1826, gives the following description of the proceedings:—

"Some time before the ceremony, a number of women of the lower orders placed themselves near the balustrade as a place of honour; some old faces among them were singularly characteristic. These women are called the relations of S. Januarius; they pretend to be of his family, and when the saint delays the liquefaction too long, they even think themselves privileged to waive all show of respect and to abuse him. They repeat in a hoarse voice *Paternosters*, *Aves*, *Credos*; were it not in a chapel, no one would have imagined their horrid clamour to be prayers, and for a moment I thought the scolding had begun. About ten o'clock the phials were taken out of the tabernacle; one was like a smelling-bottle, but contained only a mere stain of blood; the other is rather larger; both of them are under glass in a case. They were shown to the persons admitted within the balustrade. . . . The miracle was complete at noon, as it had been foretold me, and the roar of cannon announced the happy news."

It is curious to contrast this account with the description of the ceremony by the Earl of Perth, Lord Chancellor of Scotland at the fall of the Stuarts, in whose cause he was one of the most distinguished exiles at the close of the 17th cent. Lord Perth's letters, written to his sister, the Countess of Errol, are preserved at Drummond Castle, and have been published by the Camden Society. In one of them, dated from Rome, 1st February, 1696, is the following account:—

"The 20th of January we were invited to goe see Saint Gennaro's ch., and the reliques were to be shown me, a favour none under sovereign princes has had these many years. They are

kept in a large place in the wall with an iron door to it plated over with silver; it has two strong locks, one key is kept by the Cardinal-archbishop, and the other by the Senate (which is composed of six seggie, or seats, for so they call the counsellors), five of nobility, and one of the commons, who chuse two elects. . . . Every one of the six ruling governors of the Senate (or the deputies of the seggie) has a key to the great iron chest where the key of the armoire of the reliqs lyes; so that all the six must agree to let them be seen, except the two ordinary times in the year when they stand exposed eight days, and the senate and bishop must both agree, for without both concur only one lock can be opened. They had got the bishop's consent for me, but how to gett all the deputies of the nobility and the elect of the people to concur was the difficulty; however, my friends gott the deputies to resolve to meet; three mett, but one said, 'I have a friend a dying, upon whom depends my fortune; he has called me at such an hour, it is now so near approaching that I hope the stranger prince (for so they call all the peers of Brittain) will forgive me if I go away.' They who were there begged him to stay but a moment (for they must be all together), but he could not delay. So going down he mett the other three deputies below, and said that he saw God and his saint had a mind I should see the miracle, and so he returned, and I gott an invitation to go to ch. The reliqs are exposed in a noble chapell upon the Epistle side of the ch., lyned with marble, the cupola richly painted, as is all that is not marble of the walls. Ten curious statues of saints, patrons of the town, done at full length, bigger than the naturall, of coppar, stand round the chappell high from the floors, and statues, to the knees of silver, just as big, of the same saints, stand below them. The face of the altar is of massy silver cutt in statues of mezzo-relievo, or rising quite out from the front, with the history of Cardinal Caraffa's bringing back the Saint's head to Naples. The musick was excellent, and all the

dukés and princes—who were deputies must be present. They placed me in the first place, gave me that title they gave the Vice-Roy (*Excelenza*), and used me with all possible respect. The first thing was done was, the archbishop-cardinal, his vicar general, in presence of a nottary and witnesses, opened his lock; then the Duca de Fiumaria, in name of all the princes present, opened the city's lock, and the old thesaurer of the ch. (a man past eighty) stept up upon a ladder covered with crimson velvet and made like a staire, and first took out the Saint's head, put a rich mitre upon it, an archbishop's mantle about the shoulders of the statue (for the head is in the statue of the saint), and a rich collar of diamonds with a large cross about its neck. Then he went back and took out the blood, after having placed the head upon the Gospelle side of the altar. It is in a glass, flat and round like the old-fashioned vinegar-glasses that were double, but it is but single. The blood was just like a piece of pitch clotted and hard in the glass. They brought us the glass to look upon, to kiss, and to consider before it was brought near unto the head. They then placed it upon the other end of the altar, called the Epistle side, and placed it in a rich chassee of silver gilt, putting the glass so in the middle as that we could see through it, and then begun the first mass: at the end the old thesaurer came, took out the glass, moved it to and fro, but no liquefaction: thus we past the second likewise, only the thesaurer sent the abbat Pignatelli, the Pope's nearest cousin, to bid me take courage, for he saw I begun to be somewhat troubled, not so much for my own disappointment, but because the miracle never fails but some grievous affliction comes upon the city and kingdom, and I began to reflect that I having procured the favour of seeing the relics, and the miracle failing, they might be offended at me, though very unjustly. After the third mass no change appeared but that which had made the thesaurer send me word to take courage, viz. the blood begun to grow of a true sanguine colour: but when the nobles and all the people saw

the fourth mass past the Gospell and no change, you would have heard nothing but weeping and lamenting, and all crying, 'Mercy, good Lord! pity your poor supplicants; Holy Saint Genaro, our glorious patron! pray for us that our blessed Saviour would not be angry with us!' It would have moved a heart of stone to have seen the countenances of all, both clergy and people, such a consternation appeared as if they had all been already undone. For my part, at sea, at receiving the blessed sacrament in my sickness when I thought to expire, I never prayed with more fervency than I did to obtain of our Lord the favour of the blood's liquefaction, and God is witness that I prayed that our Lord would give me this argument towards the conversion of my poor sister, that I might say I had seen a miracle, which her teachers say are ceased. The fourth mass ended without our having the consolation we were praying for, and then all begun to be in despair of succeeding, except a very few, who still continued praying with all imaginary fervour. You may judge that sitting three and a half hours on the cold marble had made my knees pretty sore; but I declare I felt no exterior pain, so fixed were my thoughts upon the desire of being heard in my prayers. About the elevation in time of the fifth mass, the old thesaurer, who was at some distance looking upon the glass, cry'd out, 'Gloria Patri et Filio et Spiritui Sancto,' and ran to the glass, and brought it to me. The blood had liquified so naturally as to the colour and consistency that no blood from a vein could appear more lively. I took the relic in my arms, and with tears of joy kissed it a thousand times, and gave God thanks for the favour with all the fervour that a heart longing with expectation, and full of pleasure for being heard, could offer up: and indeed, if I could as clearly describe to you what I felt, as I am sure that it was something more than ordinary, I needed no other argument to make you fly into the bosome of our dearest mother, the Church, which teaches us (what I saw) that God is wonderful in his saints. The whole people called out to heaven

with acclamations of praise to God, who had taken pity of them; and they were so pleased with me for having said betwixt the masses that I was only grieved for the city, and not troubled at my not being so privileged as to see the miracle, that the very commonest sort of the people smiled to me as I passed along the streets. I heard the sixth mass in thanksgiving. And now I have described to you one of the happiest forenoons of my life, the reflection of the which I hope shall never leave me, and I hope it may one day be a morning of benediction to you too; but this must be God's work. The Principe Palo, a man of principal quality, came to me at the end of the sixth mass, and in name of all the nobility, gave me the saint's picture, stamp'd on satine, and a silver lace about it. It is an admirable thing to see blood, shed upwards of one thousand three hundred years ago, liquify at the approach to the head. The Roman lady who had gathered it from off the ground with a sponge, had in squeezing of it into the glass lett a bitt of straw fall in too, which one sees in the blood to this very day."

The door of the right aisle opens upon the small Piazza di S. Gennaro, in the centre of which stands the Column, erected in 1660, from the designs of Fansaga, supporting a bronze statue of the saint by Finelli.

Adjoining the Cathedral is the extensive *Archiepiscopal Palace*, the front of which is on the Largo Donnaregina. It was founded in the 13th cent. from the designs of *Maglione*, and entirely rebuilt in 1647, by Cardinal Filomarino. In the great hall is an ancient Neapolitan calendar, 23 *palmi* in length, and 3 in height, found last cent. in the walls of S. Giovanni Maggiore.

S. Agnello Maggiore, commonly called *S. Agnello a Capo-Napoli*, from its standing upon one of the highest points of the old city, in the Largo S. Agnello, not far from the Museo Borbonico, was founded in 1517, on a small chapel which dated from the 6th cent.: it has been so altered as to have lost almost every trace of its original Gothic architecture. The St. Jerome, in mezzo re-

lievo, in the l. transept, the recumbent statues on the tombs of the Poderico family, by one of whom the present ch. was erected, and the handsome altar and fine statue of Santa Dorothea, in rt. transept, are by *Giovanni da Nola*. The handsome high altar erected over the grave of the saint, with its bas-reliefs of the Passion below, and the still finer one of the Virgin surrounded by Angels, with SS. Agnellus and Eusebius kneeling before her, is a good work of *Santacroce*. The bas-relief of the Madonna and Child and the Souls in Purgatory, in the Lettieri chapel, 5th on rt., is by *Domenico d'Avria*. In the opposite chapel is a Greek picture of the Virgin, called *S. Maria intercede*, supposed to be of the time of Justinian; the only ancient part of it is the head: it is supposed to have been painted by *Tauvo* in the 6th centy. The picture of S. Carlo by *Caracciolo*; in the 2nd chapel on rt., is mentioned by Lanzi as one of the happiest imitations of Annibale Caracci. The sarcophagus of Marini the poet, now in S. Domenico Maggiore, was formerly in the cloisters adjoining this ch.

S. Agostino degli Scalzi, in the Salita S. Raffaele, built in 1600, contains two pictures by *Santafede*. the S. Francesco di Paola, and the Madonna by *Marco Calabrese*; the Annunciation and the Visitation by *Giacomo del Po*; the St. Thomas of Villanova and the St. Nicholas of Tolentino by *Giordano*. The pulpit is much admired.

S. Agostino della Zecca, in the Via of the same name, a spacious ch. with a lofty and imposing tower, founded by Charles I., and rebuilt from the designs of Picchetti in the 17th cent. In the third chapel on the rt. is the Tomb of *Francesco Coppola*, the celebrated Count of Sarno, who with Antonello Petrucci plotted the famous "Conspiracy of the Barons" against Ferdinand I. of Aragon, by whom both of them had been loaded with riches and the highest honours of the state. Some time after the insurrection had been partly subdued, and its chiefs had surrendered on the faith of a treaty guaranteed by Spain and the Pope, the Count of Sarno and Petrucci were

arrested in the hall (now the *Sala d'Armi*) in the Castel Nuovo, whilst summoned there for the intended marriage of the count's eldest son to the daughter of the Duke of Amalfi, the king's son-in-law. They were publicly beheaded in front of the castle, in 1487, a few months after Petrucci's sons, imprisoned at the same time, had been beheaded in the Largo del Mercato.

S. Angelo a Segno, a small ch. in the Strada de' Tribunali, contains a painting of St. Michael, by *Angiolillo Roccardirame*, a pupil of Zingaro.

S. Angelo a Nilo, in the Strada Nilo, built in 1385, by Card. Brancaccio, contains, on the rt. of the high altar, his Tomb, erected by order of his friend and executor Cosmo de' Medici. It was the joint work of *Donatello* and *Michelozzo*, who has thus described it in a letter preserved by Gaye, in the "Carteggio d'Artisti":—"We have a tomb in hand for Naples, intended for Messer Rinaldo, Cardinal de Brancacci, of Naples. We are to have 850 florins for this tomb, but have to finish and take it to Naples at our own expense; they are now working on it at Pisa." It consists of a sarcophagus supported on the heads of three figures in full relief; on the sarcophagus is a bas-relief of the Assumption, by *Donatello*, remarkable for graceful beauty and expression. Opposite to this fine tomb is that of another Card. Brancaccio, in the worst style of the 17th cent., by the two *Ghettis*. The fresco in the lunette over the principal door of the church is by *Colantonio del Fiore*, but being outside, and covered with glass, can scarcely be seen. The picture of St. Michael, at the high altar, is by *Marco da Siena*. Those of St. Michael and St. Andrew in the sacristy are by *Tommaso de' Stefani*, or, according to others, by *Angiolillo Roccardirame*, and are interesting as examples of art in the middle of the 15th centy. The side door opening into the Strada Nilo is decorated with arabesque reliefs, and has over it a good statue of St. Michael. The Brancaccio Library, founded as a part of this establishment in 1675, is described in our account of the Libraries.

[*S. Italy.*]

S. Antonio Abate, near the Albergo de' Poveri, contains a work of very great interest in the history of art, a picture of St. Anthony and two angels, painted on a gold ground, with two lateral compartments, each containing two saints, by *Niccola del Fiore*, according to the inscription at its bottom, *Nicolaus Thomasi de Fiore pictor*, 1371. The style of this painting bears a close resemblance to that of Giotto.

SS. Apostoli, in the Largo SS. Apostoli, a fine ch. when in better repair than at present, is said to have been founded by Constantine on the ruins of a Temple of Mercury; it was rebuilt in 1626 from the designs of Grimaldi. It is rich in frescoes and decorations, all much faded, and in want of restoration. The ceiling of the nave and choir, the four Evangelists at the angles of the cupola, the gallery of the choir, &c., are by *Lanfranco*; the paintings of the cupola and the Fall of Lucifer by *Benasca*; the lunettes of the nave by *Solimena*; the two paintings of the transept by *Luca Giordano*. Over the door is the large fresco of the Pool of Bethesda, by *Lanfranco*, with the architectural details by *Viviani*. The *Filomarino Chapel*, in the l. transept, erected in white marble, from the designs of Borromini, contains a bas-relief of a Concert of Children, one of the most graceful works of *Fiammingo*. The Lions which support the altar are by *Finelli*. The mosaics are copies of paintings by Guido, executed by *Gio. Battista Calandra*; the originals were presented by Cardinal Filomarino to Philip IV. of Spain, the principal one being the Annunciation. The mosaic portraits of the Cardinal and his brother Scipio are copies of *Pietro da Cortona* and *Valentino* by the same Calandra. In the *Pignatelli Chapel*, in the opposite transept, and entirely similar to the Filomarino, the four Virtues round the Immacolata are by *Solimena*, and a bas-relief representing a Concert of Youths by *Pottiglieri*. The fourth chapel on the l. contains a St. Michael by *Marco da Siena*, and some paintings by *Benasca*. Beneath the ch. is a Cemetery, containing the Tomb of *Marini the Poet*, who died in 1625, with an inscription.

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This cemetery, which was painted by *Lanfranco*, was formerly the scene of a strange festival on the day following that of All Saints. The bodies of the deceased members of a *confraternità*, who subscribed for the privilege of being buried in a peculiar earth which prevents decomposition, were disinterred on that day and exposed to public view in the dresses which they wore when living. On this occasion the cemetery was decorated with flowers and evergreens; the bodies were decked out in all their finery, with flowers in their hands; and a long inscription over each corpse recorded the name, age, and particulars of death. The present Archbishop of Naples put an end to this disgusting exhibition some years ago.

L'Ascensione, in the *Largo Ascensione a Chiaia*, rebuilt in 1622 from the designs of *Fansaga*, contains a *S. Anna*, and a beautiful painting of *S. Michael*, both by *L. Giordano*.

S. Brigida, in the *Strada Santa Brigida*, built in 1610 by *Doña Juana Queveda*, a Spanish lady, contains the *Tomb of Luca Giordano*, who was buried here in 1705, before the chapel of *St. Nicholas*, on the rt. of the high altar. The frescoes of the cupola, painted by him a few years before his death, although executed with great rapidity, and as a trial of skill against his competitor *Francesco di Maria*, are among his best works. The picture of *St. Nicholas* in the chapel of the saint is also by *Giordano*, and is one of his many imitations of *Paolo Veronese*.

S. Carlo all'Arenz, in the *Strada Foria*, built in 1602 and afterwards enlarged from the designs of *Giuseppe Nuvolo*, had gone to ruin, and the monastery annexed to it had been changed into barracks. When the cholera raged at Naples in 1836 the municipality made a vow of restoring this ch. The restoration was executed by *Francesco de Cesare*. The frescoes of the cupola and the picture of *S. Giovanni da Calasanzio* are by *Gennaro Maldarelli*, and the *S. Francesco di Paola* by *Michèle de Napoli*. The painting of *S. Carlo* administering the sacrament to the dying from the plague by *Giuseppe Mancinelli* is one of the

finest works of the modern Neapolitan school. The municipality were so much pleased with it that they gave the artist double the price agreed upon. On the high altar is a fine marble crucifix by *Michelangelo Naccarino*, which had remained long forgotten in a dark corner in the ch. of *Lo Spirito Santo*.

S. Caterina a Formello, near the *Porta Capuana*, was rebuilt in 1523 on the designs of *Antonio Fiorentino*. Its cupola was the first in Naples, erected in imitation of *Brunelleschi's* at *Florence*. The bones of the generals slain at the siege of *Otranto* in 1481 were buried in this ch. It contains a painting of the *Virgin* and *St. Thomas Aquinas* by *Francesco Curia*, the *Epiphany* by *Silvestro Buono*, and the *Conversion of St. Paul* by *Marco da Siena*. The tombs of the family of *Spinelli di Cariati* are by the Milanese sculptors *Scilla* and *Giannetto*.

Santa Chiara, in the *Strada Trinità Maggiore*, founded by *Robert the Wise* in 1310, was begun in the Gothic style by a foreign architect, who left his work so incomplete that it was almost rebuilt about eight years afterwards by *Masuccio II*. The interior, having no aisles, presents the appearance of a large and splendid hall rather than that of a ch., and in its original state must have appeared much vaster, before the present ranges of chapels and the galleries above encroached on its width. The elaborate ornaments with which the bad taste of the last century has overloaded it cost 100,000 ducats. By the advice of *Boccaccio*, *Robert* brought *Giotto* from *Florence* and commissioned him to cover the interior with frescoes. The subjects of these paintings were taken from the *Old* and *New Testaments*: those from the *Apocalypse* were said to have been treated in accordance with the suggestions of *Dante*. Whatever may have been their merits, they were destroyed in the 18th cent. by a Spanish magistrate called *Barionuovo*, who ordered all *Giotto's* paintings to be white-washed over, saying that they gave to the ch. a dark and melancholy look. Nothing but a *Madonna*, called the *Madonna delle Grazie*, in one of the

chapels on the l., escaped this act of Vandalism. On the l. of the principal entrance is the tomb of *Onofrio di Penna*, the secretary of king Ladislaus, by *Damboccio*, which has been converted into an altar, over which there is a fresco of the Madonna throned, and, underneath, a picture of the Trinity, very interesting works of *Francesco*, son of *Maestro Simone*, the friend of Giotto. The first picture on the roof of the ch., the large one in the middle, representing David playing the harp before the ark, and the three round pictures on the roof over the choir, are by *S. Conca*. The S. Chiara putting the Saracens to flight, on the roof of the nave, is by *Francesco di Mura*; the third large fresco of the roof and the Four Doctors of the Church by the side of it are by *Bonito*. The Four Virtues, in the angles of the altars, are by *Conca*. The Holy Sacrament at the High Altar, and the picture over the door, representing King Robert assisting at the building of the ch., are by *Francesco di Mura*. The *Sanfelice* Chapel, 8th on l., contains a picture of the Crucifixion by *Lanfranco*, and an ancient Sarcophagus ornamented with a bas-relief of the marriage of Protesilaus and Laodamia, which serves as the Tomb of Cesare Sanfelice, Duke of Rodi. The *Balzo* Chapel contains the Tombs of the family of that name, with some fine bas-reliefs; and the *Cito* Chapel has some sculpture by *Stammartino*. But the chief interest of the ch. is derived from its ROYAL TOMBS, which are valuable monuments for the history of sculpture. Behind the high altar is the magnificent Gothic Tomb of KING ROBERT THE WISE, designed during the monarch's lifetime by *Masuccio II.*, but finished in 1350. A few days before his death, in 1343, Robert assumed the habit of the Franciscan order: he is here, therefore, represented in his double character as a king and a monk; as the one he is seated above, dressed in his royal robes; in the other he is lying on his sarcophagus in the gown of a Franciscan, but bearing his crown. The inscription on the tomb—*Cernite Robertum regem virtute reformatum*—is attributed to Petrarch. This beautiful

monument is barbarously hidden behind the unseemly high altar of the last century, and can only be seen by ascending to the back of the latter by means of a ladder. On the rt. side of this is the very beautiful Gothic Tomb of CHARLES THE ILLUSTRIOUS, DUKE OF CALABRIA, the eldest son of Robert, and who survived him. On a bas-relief in front of the sarcophagus on which the young prince reclines in his royal robes covered with fleurs-de-lis, he is represented sitting in state in the midst of the great officers and barons of the kingdom, his feet resting on what have been supposed to represent a wolf drinking with the lamb at the same fountain, to typify the peace which might have been expected from his reign, although both animals appear to belong to the same species. This tomb is also the work of *Masuccio II.*, and is engraved by Cicognara as a fine example of the sculpture of the 14th cent. The next is a monument supposed to be of MARY OF VALOIS, the wife of Charles the Illustrious. It also consists of an elaborate Gothic canopy, the sepulchral urn being supported by figures of Abundance, and resting on lions couchant. This tomb has often been described as that of her daughter Queen Joanna I., and an inscription given, which does not exist on the monument. Queen Joanna, according to contemporary historians, was privately buried in an unknown corner of the ch.: *Ossa Neapolim reportata, nullo exequiarum, NEQUE SEPULCRI HONORE, in aede divae Clarae, et IGNOTO LOCO sita sunt*. In the opposite transept are the tombs—1st, of her infant daughter MARY, ob. 1343; 2nd, of her second daughter MARY, EMPRESS OF CONSTANTINOPLE and DUCHESS OF DURAZZO, sister of Joanna I., and the wife of three husbands,—Charles I., Duke of Durazzo, Roberto del Balzo, Conte di Avellino, and Philip of Taranto; titular Emperor of Constantinople. Mary is represented in her imperial robes, with a crown on her head. 3rd, of Agnese and Clementia, two of the four daughters of Mary of Durazzo by her first husband Charles. AGNESE, like her mother, is mentioned in the in-

scription as Empress of Constantinople, having married, after the death of her first husband (Can della Scala), Giacomo del Balzo, Principe di Taranto, titular Emperor of Constantinople. CLEMENTIA died unmarried. Near the door on the l. side of the ch. is the small, but most elegant, monument of ANTONIA GAUDINO, by *Gioanni da Nola*, with a graceful inscription written by Antonio Epieuro, the poet, commemorating her death at the age of 14, on the very day appointed for her nuptials. On the other side of the door is the altar of the Madonna delle Grazie, whose picture is ascribed to *GiOTTO*. On the wall of the next chapel is the tomb of RAIMONDO CARANO, who rose from being a Moorish slave to the post of High Seneschal of the kingdom under Joanna I., and was a chief actor in the murder of her husband. The chapel on the rt. of the high altar, over the door of which is a fleur-de-lis, is the burial-place of the reigning royal family. It contains the TOMBS OF PRINCE PHILIP, eldest son, and of five other children of Charles III. The inscriptions were written by Mazzocchi. The Tomb of Prince Philip is by *Sannarino*. On each side of the high altar are two handsome torse marble columns which serve as candelabras. The pulpit, a work of the 13th cent., has some strange reliefs on its front and sides of scenes of martyrdoms; the bas-reliefs in front of the gallery over the entrance, and which support the organ, deserve examination; they represent the history and martyrdom of St. Catharine of Alexandria; though rudely executed, they are believed to have exercised an influence in forming the taste of the early Neapolitan painters. There are several ancient sepulchral monuments in the chapels of Sta. Chiara, both interesting from the persons whose memory they perpetuate and as works of art. The Refectory of the Convent has a large fresco attributed to *Maestro Simone*, in which the Virgin is presenting to the Saviour, King Robert, his son Charles, his second Queen Sancia, Louis of Anjou, and other members of the family. Of the fine Gothic façade the central door

and a circular window above alone remain.

The Campanile of Sta. Chiara is one of the most successful works of *Masuccio II.*, or, according to others, of his pupil *Giacomo de Sanctis*, and is classed among the finest specimens of architecture after the Revival. It was originally intended to consist of five stories, each illustrative of one of the five orders: 1. the Tuscan; 2. the Doric; 3. the Ionic; 4. the Corinthian; 5. the Composite; the death of King Robert left it unfinished at the second, which was added in the 15th, and the Ionic in the early part of the 17th cent. In Masaniello's insurrection in 1647, this Campanile was seized and fortified by the Spanish troops against the populace, who had fortified the Della Rocca Palace opposite.

Crocette, in the Chiatamone, so called from having originally been the Ch. of the Crociferi, is also called S. Maria a Cappella. It contains a monument to the Rev. J. C. Eustace, author of the 'Classical Tour,' with an inscription in Latin verse by the Abate Campbell.

S. Domenico Maggiore, in the Largo S. Domenico, founded in 1285 by Charles II. from the designs of *Masuccio I.*, in spite of the alterations made by Novello in the 15th, and by Vaccaro and other architects in the 17th and 18th centuries, is still a noble edifice in the Gothic style. It is rich in works of art which, like the ch. itself, carry us back to the middle ages. Of late years, 1850-53, it has undergone an extensive restoration and ornamentation, and at present is one of the most magnificent of the sacred edifices of Naples: it consists of a fine nave and side aisles, out of which open 7 chapels on either side. The Gothic arches and pilasters have been re-gilt and covered with stucco; the flat roof, of the 18th cent., is out of keeping with the rest of the building; over the arches are paintings of Saints of the Order of St. Dominick; the transepts are short; and although the tribune retains its Gothic character, it has been spoiled by placing the large organ at the extremity of its choir. Commencing on the rt., the first chapel is dedicated to St. Martin, now belonging

to the Saluzzo family, originally to the Carafas: the arch over the entrance is handsomely decorated with arabesques and military emblems; the picture of the Virgin with SS. Dominick and Martin, over the altar, is by *Andrea da Salerno*; the unseemly monument of a General Saluzzo is in the worst taste of the age we live in. The Madonna in the second chapel is by *A. Franco*; the S. Dominick and Magdalen on either side are by *Stefanone*; the fine tomb of Archbishop Brancaccio, to whose family this and the next chapel belonged, is of 1341. The 3rd chapel is covered with frescoes by *Agnolo Franco*, representing the Crucifixion, the Supper of Emmaus, the Resurrection, and St. John the Evangelist. The 4th or Capece chapel contains a good altarpiece of the Crucifixion by *Girolamo Capece*. The 5th has a painting of St. Charles over the altar; and on the side walls, 2 of the Baptism in the Jordan and of the Ascension, by *Andrea da Salerno*. Follows the Dentice chapel, only remarkable for the tomb of Djalto da Raone, who died in 1338. The 7th chapel, or of the Crucifix, forms a ch. in itself, as it consists of several chapels: it has many good sepulchral monuments. Over the principal altar is the picture, by *Tommasso de' Stefani*, of the crucifix which is said to have spoken to St. Thomas Aquinas when composing his *Summa Theologiae*. The crucifix is said to have exclaimed, "*Bene scripsisti de me, Thoma; quam ergo mercedem recipies?*" to which the saint replied, "*Non aliam nisi te.*" In front of the altar is a bas-relief in the most Berninesque style, representing that miraculous conversation; on each side of the altar are pictures of Christ bearing the Cross, by *Gian Vincenzo Corso*, and a Deposition, attributed to *lo Zingaro* or to *Albert Durer*. The tomb on the l. of this altar, of Francesco Carafa, is a fine work of *Agnello del Fiore*; that opposite, of another member of the same family who died in 1470, was commenced by the same artist, but finished by *Giovanni da Nola*. In the small chapel on l. of the principal altar is a good tomb of Ettore Carafa, Count of Ruvo, covered with military emblems and arabesques; in

the adjoining one a fresco of the Virgin, by a painter of the early Neapolitan school; and in that next the entrance from the nave, the painting of the Madonna della Rosa, attributed to *Maestro Simone*: on the opposite side, amongst several sepulchral monuments, is the fine tomb of Conté Bucchianico, and of his wife Catarinella Orsini, one of the most remarkable works of *Agnello del Fiore*. The 8th chapel, which forms the entrance to the Sacristy, and is dedicated to S. Thomas Aquinas, has a good altarpiece of the patron Saint by *Luca Giordano*. The fine Gothic tombs of members of the Aquino family date from the middle of the 14th centy.: above that (on the rt.) of a Countess of Terranuova, with its beautiful recumbent statue, is the earliest painting of *Maestro Simone*, representing the Virgin and Child upon a gold ground. The *Sacristy*, richly paved in marble, contains the presses made of the roots of trees, the roof painted in fresco by *Solimena*, and a fine picture of the Annunciation by an unknown hand. But it is chiefly celebrated for 45 large wooden chests covered with crimson velvet, among which are ten of the PRINCES and PRINCESSES OF THE ARAGONESE DYNASTY. Most of them have no inscription. The bodies which at present can be identified are those of FERDINAND I.; FERDINAND II.; his aunt and queen JOANNA, daughter of Ferdinand I.; ISABELLA, daughter of Alfonso II., the wife of Gian Galeazzo Sforza, Duke of Milan; MARY, wife of the Marchese del Vasto; CARDINAL LOUIS MONGADA D'ARAGONA, Duke of Montalto; MARIA DELLA CERDA, Duchess of Montalto, &c. The chest which contained the remains of ALFONSO I. of Aragon is still here with its inscription, but the body was removed to Spain in 1666 by the viceroy Don Pedro d'Aragon. In another chest is preserved and shown to the curious, still dressed in Spanish costume, what was considered to be the body of *Antonello Petrucci*, who, born in humble life at Teano, rose by his talents to be secretary of Ferdinand I., and gained the "Conspiracy of the Barons" (page 98).

but which has been lately proved to be that of his son Giovanni Antonio Petrucci, Count of Policastro, who was executed a few months before his father. In another chest is the body of *Ferdinando Francesco d'Avolas*, the celebrated Marquis of Pescara, one of the heroes of the battle of Ravenna, and one of the conquerors of Francis I. at the siege of Pavia. He died of his wounds at Milan in his 36th year. Over his tomb hang his portrait, a banner, and his sword. He was the husband of the no less celebrated Vittoria Colonna, who retired to Ischia at his death, and there sung his achievements in verses which obtained for her the title of divine. Near these mortuary chests are three of the wife and children of Count Agar de Mosbourg, Minister of Finance under Murat. In the *Tesoro* adjoining the Sacristy was preserved, in a silver case, the heart of CHARLES II. OF ANJOU; it was stolen with the silver case which contained it on the suppression of the convent by the French. Entering the rt. transept is a good bas-relief of St. Jerome; and beyond the chapel of St. Hyacinth opening out of it, the fine monument of Galeazzo Pandone by *Giov. da Nola*, the bust of the deceased, the arabesques and angels on which are very beautiful. High up in the wall of this transept is the tomb of Bertrando del Balzo, attributed to *Masuccio II.* A door leads from this transept into what once formed a part of the primitive ch., and now a passage to one of the side entrances; here are ranged several tombs, the most remarkable of which being that of Porzia Capece, the wife of Bernardino Rota, by *Giov. da Nola*. Of the 2 chapels opening from this passage, the first, dedicated to St. Dominick, has over the altar a painting in 3 compartments; the central one, of the patron Saint, is said to be his portrait, brought here by the first members of his order, 10 years after his death; on each side are figures of saints, and upon the wall on the l. the Madonna delle Grazie, with St. John the Baptist and St. Antonio, by *Agnolo Franco*. There are some good tombs of the 14th centy. lately removed here from other parts of the ch. In the next chapel is a triptych over the altar,

of the Virgin, Child, and Saints, of the early Neapolitan school, and some monuments of the 17th centy. The only objects of any interest in the chapels opening out of the rt. transept are 2 pictures on each side of the altar of S. Domenico Soriano (on the rt. of the choir), representing S. Catherine and Mary Magdalen, by the brothers *Donzelli*; in which have been introduced the portraits of Alfonso I. and of the celebrated Lucrezia d'Alagni. The high altar is a magnificent specimen of Florentine mosaic work, erected in 1652, from the designs of *Cosimo Fanzaga*, with 2 seats on either side, and 2 fine columns of verde antico supporting candelabras. There is nothing of peculiar interest in the 4 chapels opening out of the l. transept, if we except the copy by *L. Giordano* of the Annunciation by Titian in the Pignatelli chapel, under a handsome cinquecento arch; the original painting was carried off to Spain by the Viceroy d'Aragona. Near this chapel is a second bas-relief of St. Jerome by *Agnello del Fiore*. The tomb built into the wall of this transept, above the Pignatelli chapel, is that of Giovanni di Durrazzo and of Philip Prince of Taranto, who died in 1332-35, 'sons of King Charles d'Anjou II., with a long inscription in leonine verses. Entering from here the l. aisle, the first (or 8th reckoning from the principal entrance), dedicated to *St. Maria della Neve*, has over its altar a beautiful alto-relievo, with a statue of the Virgin in the centre, and S. Matthew and S. John on either side, perhaps the chef-d'œuvre of *Giovanni da Nola*; it was erected in 1536 by Fabio Arcella, and stood formerly against one of the piers of the great arch. In this chapel and near the side door is the monument of the poet Marini; and opposite that of Bartolommeo Pipi, with a good statue of Christ standing on the urn. Over the sarcophagus of the former is his bronze bust, by the Milanese *Bartolommeo Visconti*. This monument has a peculiar interest for Englishmen. The bust was executed by order of Giovan Battista Manso, Marchese di Villa, the heir and executor of the poet, and placed in a chapel under his (Manso's) house in the Largo

de' Girolomini, where it was seen towards 1640 by Milton, who thus alludes to it.

Ille (*Marini*) ludem, moriens, tibi (*Manso*)
soli debita vates,
Ossa tibi soli, supremæque vota reliquit;
Nec manes pietas tua clara fefellit amici;
Viximus ardentem operoso ex ære poemam.
Sylvarum—Mansus.

At the death of Manso, in 1645, his house and chapel having been pulled down, the bust was lost. It was found, however, in 1682, and, in compliance with Manso's will, his executors placed it on a monument they erected in the cloisters of the monastery of S. Agnello Maggiore. When this monastery was suppressed, the monument, by order of King Murat, was placed in 1813 where it is now seen. In the next or Ruffo Bagnara chapel the picture of the Martyrdom of St. Catherine is by Leonardo da Pistoia; and some tombs, amongst which is that of Leonardo Tomacelli (1519): the notorious Cardinal Fabricio Ruffo, who played so important a part in the commotions of this kingdom at the close of the last cent., in connexion with Lord Nelson and Lady Hamilton, is buried here. In the 6th chapel are several tombs of the Carafa family, and a painting of a saint dressing the wounds of St. Sebastian. The next chapel contains several tombs of the Andrea family, and a picture of S. Antonino, with the portrait of the Donatorio below. The 4th chapel, belonging to the Rota family, has a fine statue of St. John over the altar by *Giovanni da Nola*; and the monument of the poet Bernardino Rota, with figures of the Arno and Tiber; the whole by *Domenico d' Auria*. In the 3rd chapel on l. the picture of the Martyrdom of St. John the Evangelist is by *Scipione Gaetano*: the tomb of Antonio Carafa, called Malizia, with a recumbent figure, under a canopy, enclosed with curtains, and supported by statues, is a good specimen of the sepulchral architecture of the 17th cent. In the Rota family, has a fine statue of St. John over the altar by *Giovanni da Nola*; and the monument of the poet Bernar-

taina a painting of Christ placing a crown on the head of St. Joseph, by *Luca Giordano*, and on the side walls an Adoration of the Magi, attributed to Albert Durer, and a Holy Family by Andrea da Salerno. The adjoining Monastery contains many memorials of St. Thomas Aquinas, who was, in 1272, a professor in the university which was then established within its walls. His salary, fixed by Charles of Anjou himself, was an ounce of gold monthly, equal to twenty-shillings at the present time. The little cell in which the great theologian studied is still shown; it has been converted into a chapel. His lecture-room and a fragment of his chair are also shown. Several of his works were composed here, and such was his fame that his lectures were frequently attended by the sovereign and the principal persons of the kingdom. In one of the halls of the monastery the *Accademia Pontaniana* holds its sittings. In the adjoining piazza di San Domenico, which opens into the Strada Trinità Maggiore, is what is called the *Obelisk* of S. Domenico, supporting a bronze statue of the saint. It was designed by *Vasago*, and finished by *Vaccaro* in 1737.

S. Filippo Neri, or the *Girolomini*, in the Strada de' Tribunali, is one of the most richly decorated churches in Naples. It was erected in 1592 from the designs of *Dionisio di Bartolommeo*. The façade, originally designed by *Dionisio Lazzari*, was altered and covered with marbles in the last cent. by *Ferdinando Fuga*, and is much admired. The statues are by *Sanmartino*. The cupola is also the work of *Lazzari*. The interior consists of a nave and two aisles, divided by 12 columns of grey granite from the island of Giglio, with Corinthian capitals, supporting a heavy architrave, with a heavy flat roof composed of compartments containing gilt bas-reliefs. The interior was altered and covered with marbles in the last cent. by *Ferdinando Fuga*, and is much

Giordano, with the architectural details by *Moscattello*. The large picture at the high altar is by *Giovan Bernardino Siciliano*, and the two lateral ones by *Corenzio*. The rich chapel of S. Filippo Neri, on the l. of the Tribune, designed by *Giacomo Lazzari*, has a painting on the cupola, representing S. Filippo in glory, by *Solimena*, with numerous figures. The picture of the patron saint at the altar is a copy from *Guido*, who is said to have retouched it. The chapel Della Concezione has a cupola painted by *Simone*, representing Judith showing the head of Holofernes to his army; and a picture of the Conception by *Cesare Fracanzano*. The chapel of the Ruffo Scilla family, in the l. transept, is decorated with fluted Corinthian columns and six statues by *Pietro Bernini*, father of *Lorenzo*, a picture of the Nativity by *Roncalli*, and an Annunciation above by *Santafede*. The chapel of S. Francesco d'Assisi (6th on l.) contains a picture of the saint in prayer by *Guido*, executed as one of the competitors for executing the frescoes in the chapel of St. Januarius in the cathedral. In front of this chapel, at the foot of a pillar of the nave, is the sepulchral inscription of GIAMBATTISTA VICO, the author of the "Scienza Nuova," who died in 1744, and who with his wife was buried here. The chapel of S. Agnese (5th on l.) contains pictures by *Roncalli* and *Giordano*. In the chapels in the opposite aisle, the Adoration of the Magi is by *Corenzio*; the St. Jerome (in 3rd on l.) struck with awe at the sound of the last trump is by *Gessi*; the picture in the Chapel of the Holy Sacrament is the last work of *Santafede*, who was cut off by death before it was completed; the S. Alessio dying (over the 1st altar on l.) is by *Pietro da Cortona*. The Sacristy contains several good paintings; among which may be mentioned the fine fresco of S. Filippo Neri in glory, by *L. Giordano*; on the altar the Baptism of the Saviour, and over the altar the Flight into Egypt, by *Guido*; the mother of Zebedee conversing with the Saviour, by *Santafede*; an Ecce Homo and St. Andrew the Apostle, by

Spagnoletto; the Crucifixion, by *Marco da Siena*; heads of the Apostles, by *Domenichino*; St. Francis, by *Tintoretto*: two pictures of Christ bearing the Cross, by *Bassano*; the Nativity and the Adoration of the Magi, by *Andrea di Salerno*; a Holy Family, by *Mignard*; Jacob and the Angel, by *Palma Vecchio*; St. Sebastian, by *Car. Arpino*, etc. The vast Monastery adjoining contains the library, which is described under the head of LIBRARIES.

S. Francesco di Paolo, in the Largo del Real Palazzo, was begun in 1817 from the designs of *Bianchi di Lugano*, and is a kind of imitation of the Pantheon. The front facing the square is of a different style from that of the more noble edifice at Rome, consisting of an Ionic portico of 6 columns and 2 pilasters surmounted by a bare tympanum; the Ionic capitals have been also disfigured by the introduction of fleurs-de-lis into their ornaments: the interior is covered with costly marbles; 30 Corinthian columns of Mondragone marble encircle the interior of the building; the confessionals are also of marble. The high altar, designed by *Fuga* and brought here from the ch. of SS. Apostoli, where it formerly stood, is all of most costly jasper and lapis lazuli. The two columns near it, which support candelabras, are of a rare Egyptian breccia, and were taken from the ch. of S. Severino. The tribune for the royal family is above the body of the ch., and resembles the box of a theatre. The paintings and sculpture are all by modern artists. Beginning on the l. of the principal door, the statue of S. Athanasius is by *Angelo Solaro*, and the Death of S. Joseph by *Camillo Guerra*, Neapolitans; the statue of S. Augustin by *Tommaso Arnand*, a Neapolitan, and the Madonna della Concezione by *Gasparo Landi*, a Roman; the statue of S. Mark by *Fabris*, a Venetian, and the St. Nicholas by *Natale Carta*, a Sicilian; the statue of St. John the Evangelist by *Tenerani*; the picture on the high altar, of St. Francesco di Paolo restoring a dead youth to life, by *Camuccini* of Rome; the statue of St. Matthew by *Finelli*, and

the Last Sacrament of St. Ferdinand of Castille by *Pietro Benvenuti*, of Florence; the statue of S. Luke by *Antonio Calì*, a Sicilian; the statue of St. Ambrose by *Tito Angelini*, a Neapolitan, and the Death of S. Andrea da Avellino by *Tommaso de Vivo*; the last statue is St. John Chrysostomus by *Gennaro Calì*, a Sicilian. A double gallery runs round the church, at the base of the drum, which supports the cupola, and at its summit the vault is divided into square sunk panels with rosettes; the central opening is much too small for the proportions of the cupola, whilst the latter is much higher in proportion to its width than the all-perfect one of the Pantheon.

S. Gennaro extra moenia. See *Catacombs*, page 76.

Girolomini. See *S. Filippo Neri*.

Gesù Vecchio, in the Strada del Salvatore: it was formerly attached to the large convent of the Jesuits, now occupied by the University, built from the designs of *Marco di Pino*: it contains a picture by *Solimena*, and a Nativity by *Steno*.

Gesù Nuovo, in the Largo Trinità Maggiore, built in 1584, in the palace of Roberto Sanseverino, Prince of Salerno, from the designs of *Pietro Provedo*, a Jesuit. It is in the form of a Greek Cross. It formerly had a cupola magnificently painted by *Lanfranco*, but it was destroyed by the dreadful earthquake of 1688, and nothing remains of the paintings but the four Evangelists at the angles. Over the principal entrance is a large fresco of *Heliodorus* driven from the Temple, by *Solimena*. The chapel of Sta. Anna contains some frescoes by *Solimena*, executed when he was only in his 18th year. The frescoes over the arch of the high altar are by *Stanzioni*. In the rich chapel of S. Ignazio, erected by Carlo Gesualdo, Prince of Venosa, and designed by *Fansaga*, the picture of the saint is by *Imperato*, the three frescoes above it by *Spagnoletto*, and the roof by *Corensio*. In the opposite chapel the S. Francesco Saverio is by *Bernardino Siciliano*, and the three paintings above it by *Giordano*. The high altar is a magnificent

specimen of modern decorative art, having a large bronze bas-relief of the Last Supper and busts of 6 saints of the order of the Jesuits in front, and a splendid tabernacle. The pillars and walls of this fine ch., as we see in many belonging to the Jesuits, are covered with a great variety of coloured marbles. The ch. of *Gesù Nuovo* and the adjoining convent are now the headquarters of the Jesuit Order in the kingdom of Naples.

S. Giacomo degli Spagnuoli, next to the Ministry of Foreign Affairs, in the Largo del Castello, was built in 1540 by Don Pedro de Toledo, from the designs of *Ferdinando Manlio*, as the ch. of an hospital for Spanish soldiers. The tombs on the sides of the stairs at the entrance from the piazza are by *Michelangelo Naccarino*. The Tomb of Don PEDRO DE TOLEDO, behind the high altar, is the masterpiece of *Giovanni da Nola*. Strangers are only allowed to enter in company with a priest or lay brother. This noble monument consists of a sarcophagus on a richly decorated pedestal. Four very graceful female statues, illustrating the virtues of Justice, Prudence, Fortitude, and Temperance, stand at the corners of the pedestal. On one side of the sarcophagus is the inscription; on the three others are bas-reliefs illustrative of the achievements of the viceroy in the wars with the Turks, and particularly his victory over the corsair Barbarossa. These bas-reliefs were much admired by Ribera, L. Giordano, Massimo, and Vaccaro, and *Salvator Rosa* often copied them. The sarcophagus is surmounted by statues of Don Pedro de Toledo and his wife in the attitude of prayer. The sculpture and decorations of the monument are in the best taste. The tomb was intended to be sent to Spain, but it remained in Naples by order of Don Pedro's son. Among the pictures in this ch. are—in the 3rd chapel on l., the Crucifixion and a Deposition by *Bernardo Lama*; in the 4th chapel on rt., the Virgin and Saints by *Bernardino Siciliano*; the S. Giacomo by *Marco da Siena*, in the 4th chapel on l.; the Assumption in the l. transept, by *Angelo Criscuolo*; and a

picture of the Virgin and Child under glass attributed to *Andrea del Sarto*.

S. Giorgio de' Genovesi, in the Strada Medina, contains the celebrated picture of St. George killing the Dragon, by *Andrea da Salerno*.

S. Giovanni a Carbonara, in the Strada Carbonara, opening out of a court on l., and approached by a flight of steps designed by Sanfelice, was built in 1344, from the designs of *Masuccio II.*, and restored and enlarged by King Ladislaus. It still retains in its outer walls some traces of its original architecture, which, except in its magnificent sepulchral monuments, has entirely disappeared in the interior, especially since the unseemly restorations lately completed. The interior is a frightful specimen of Neapolitan modernization. Opposite the entrance is the Chapel de' Miroballi, by an unknown artist of the 15th cent., enclosing the tomb of Trojano Miroballo, the favourite of Ferdinand I. of Aragon. In the pilasters which support the arch of the high altar are the statues of St. Augustin and St. John the Baptist. Immediately behind the high altar is the Tomb of KING LADISLAUS, erected to him by his sister Joanna II. in 1414. It is the masterpiece of *Andrea Ciccione*, and is as high as the ch. itself. It has three stories or orders: the lower, now concealed by the altar, consists of four colossal statues of Virtues, which support the whole monument. In the centre of the second stage, in a round-headed niche, are the crowned figures of Ladislaus and Joanna seated on their thrones, with two Virtues sitting near them, in pointed niches on each side of the central one. The Sarcophagus containing the body is placed on the third stage of the monument, over the central group; in front of it are 4 sitting crowned figures; lying upon it a figure of Ladislaus enclosed in a tent-like covering with curtains, which angels are drawing aside: the whole is surmounted by a Gothic canopy, with the inscription *Divus LADISLAUS*. On the summit is the equestrian statue of the young king, sword in hand. On each side of the tomb are frescoes of St. John the Baptist

and St. Januarius by *Bisuccio*. Behind this monument, in the Gothic chapel of the Caracciolo del Sole family, is the tomb, also by *Ciccione*, of SERGIANNI CARACCILOLO, grand seneschal of the kingdom, the favourite of Joanna II., assassinated at the instigation of Covella Ruffo, Duchess of Sessa, in 1432. A statue of Sergianni, holding the dagger in his hand, in allusion to his murder, stands on the sarcophagus, which is supported in front by statues of saints chiefly military. The lines on the sarcophagus were written by Lorenzo Valla. The frescoes of this chapel, representing the life of the Madonna, are by *Leonardo da Bisuccio* of Milan, one of the last pupils of Giotto. The chapel of the Caraccioli Rossi, on the l. of the high altar, was designed by Girolamo Santacroce, in the form of a circular temple. The statues of four apostles, in the lateral niches, executed as a trial of skill, are S. Peter by *Merlano*, S. Paul by *Santacroce*, S. Andrew by *Caccavello*, and S. James by the Spaniard *Pedro della Piatta*. The mezzo-rilievo of the Epiphany and the bas-reliefs of the altar are also by *Della Piatta*. The two Evangelists and the small statues of S. John and S. Sebastian on the same altar are by *Santacroce*. The tombs of Galeazzo on l., and Colantonio Caracciolo opposite, are by *Scilla* and *Domenico d'Auria*. The two half busts, with their pedestals, are by *Finelli* and *Sanmartino*. In the sacristy, formerly the Somma chapel, is a small picture by *Bassano*, a bas-relief on the altar attributed to *Caccavello*, and fifteen of the series of twenty-four frescoes which *Vasari* was commissioned to paint for this ch. in 1546. They represent subjects from the Old Testament and from the life of S. John the Baptist; the landscapes and most of the figures are by *Doceno*, whom *Vasari* induced to accompany him to Naples as his assistant. The presses of walnut-wood were executed from *Vasari's* designs. At the opposite extremity of the ch. of S. Giovanni a Carbonara is the handsome chapter-house, covered with frescoes; and opening out of the court by which we entered the ch., and on the l., the chapel

of the Seripandis, over the altar of which is a large painting of the Crucifixion by *Vasari*. At the top of the stairs, before descending into the street, is another chapel, dedicated to Sta. Monica, which has been barbarously modernized during the present year; it contains the very fine sepulchral monument of a Prince of Bisignano of the San Severino family, with several small statues, and the name of the sculptor, *Opus Andreae de Florentia*, for its only inscription. Close to *S. Gion*, a *Carbonara* was the arena for gladiatorial games, which were kept up so late as the time of Petrarch, who describes the horror with which he witnessed one of these combats in the presence of Queen Joanna I. and King Andrew.

S. Giovanni Evangelista, in the Strada de' Tribunali, was built in 1492 from some old designs of *Ciccione*, by *Pontanus* the poet, who covered the interior with Greek inscriptions, and had two of the external walls inscribed with moral maxims. His tomb and the tomb he erected to his friend Pietro Compadre bear inscriptions from his pen.

S. Giovanni Maggiore, in the Largo of that name, stands on the site of a temple erected by Hadrian to Antinous. It was reduced to its present form in 1685 by *Lazzari*. The bas-relief of the Baptism of the Saviour is one of the best works of *Merliano*. A painting of St. John the Baptist is a good example of the early Byzantine school.

S. Giovanni de' Pappacoda, adjoining the ch. of *S. Giovanni Maggiore*, is remarkable for its Gothic portal by *Baboccio*. It has a square-headed doorway, with a pointed arch above it, containing statues, the Madonna and Child between St. John the Baptist and St. John the Evangelist, with an inscription commemorating the building of the ch. by Artusio Pappacoda, the grand seneschal of King Ladislaus, in 1415. Above is an elaborate niche, containing a statue with three pinnacles; that in the centre is surmounted by St. Michael slaying the Dragon; the other two by statues of the Archangels Raphael and Gabriel. The bell tower is of the same period,

and has remains of handsome decorations: notwithstanding the rudeness of the figures as works of art, the effect of the whole is very good. The large palace in front was built by the Filomarino della Torre family (p. 157).

S. Gregorio Armeno, in the Vico of the same name, between the Strada de' Tribunali and the Strada di San Biagio di Librai, attached to a convent of Benedictine nuns; stands on the site of a temple of Ceres. It is preceded by a deep portico, over which, in the interior of the ch., is the gallery for the nuns. The interior is overcharged with stuccoes and gilt ornaments, which give to it a heavy appearance: many of the frescoes, especially those on the cupola and pendentives, are much injured, the best being over the arch on rt. of high altar. The three paintings over the entrance and those of the cupola and the choir are by *L. Giordano*, who painted his own portrait, at the age of 50, on the l. over the door, as the man pointing out to the Greek nuns where to settle. The Ascension is by *Bernardo Lama*, the Annunciation is by *Pacecco de Rosa*, and the S. Benedict adoring the Virgin is attributed to *Spagnoletto*.

L'Incoronata, in the Strada Medina, retains its Gothic architecture in its groined roof, and some of its chapels: the present ch. consists of the nave and left aisle, the rt. one having been destroyed; it is considerably below the level of the adjoining street. It was built by Joanna I., to commemorate her coronation and marriage with her cousin Louis of Tarento, in 1352. She incorporated in the ch. the ancient *Capella Regis*, or chapel of the *Palazzo di Giustizia* of King Robert, in which her marriage had taken place, and where *Giotto* had painted his frescoes mentioned by Petrarch. These celebrated frescoes are over the gallery at the W. end, from which they only can be seen; where the four triangular compartments of the Gothic roof contain each two subjects, seven of which are illustrative of the Seven Sacraments. The eighth is an allegorical representation of the Church, in which are King Robert and his son Charles

the illustrious, dressed in purple robes. Baptism is represented by immersion. The two half figures of this fresco, one of which is crowned with laurel, have been supposed, without any authority, to be portraits of Laura and Petrarch. Holy orders are illustrated by the pope consecrating a young priest. Penitence is represented by a woman confessing to a priest, while three penitents are leaving the church, clothed in black and scourging themselves with rods. Marriage is represented by the nuptials of a prince and princess, surrounded with all the pomp and festivities of the court. The prince is putting the ring on the finger of his bride, while a priest is joining their hands. They are accompanied by a brilliant court: several knights and ladies are dancing, while priests, musicians, and attendants complete the different groups. It is impossible not to be struck with the extreme beauty of the female heads and the gracefulness of their attitudes. Indeed, the picture is a perfect study of the costume and manners of the early part of the 14th cent. In the Chapel del Crocifisso, at the end of the l. aisle, there are other paintings in the style of Giotto, attributed to *Gennaro di Cola*, a pupil of Maestro Simone. They represent, on the l. wall, the coronation of Queen Joanna with her husband Louis, the Carthusians doing homage to her for her rich endowment of a hospital which she founded near this ch. and presented to their order, and in the spaces of the wall her marriage and other events of her life. The paintings on the opposite wall are relative to S. Martin, a battle or tournament, and two equestrian figures of SS. George and Martin: these frescoes have suffered greatly; those upon the wall behind the altar are entirely effaced.

S. Lorenzo, in the small Largo of the same name, in the Strada dei Tribunali, was begun by Charles d'Anjou I., to commemorate his victory over Manfred at Benevento, and finished under Robert, in 1324. It stands on the site of the *Basilica Augustalis*, where the senate and people of Naples held their assemblies. It was built in the Gothic style from

the designs of *Maglione*, a pupil of Nicola Pisano's, and completed by *Masuccio II.*, who raised the vast flattened arch which separates the aisle from the choir. *S. Lorenzo* retains little of its Gothic style, except the great marble doorway, and the ambulatory with chapels which surround the choir, and which, although neglected and untenanted, are fine specimens of the architecture of the period. A window in the chapter-house is also remarkable. The 3 statues and bas-reliefs with the arabesque ornaments of the high altar are by *Merlano*. The S. Anthony on a gold ground, in the chapel of that saint, and one of the Coronation of King Robert by his elder brother St. Louis, bishop of Toulouse, in the 6th chapel on rt., are by *Maestro Simone*. The St. Francis giving the Rules of his Order is attributed to *Zingaro*. The large picture over the principal entrance is by *Vincenzo Corso*, and represents our Saviour and St. Francis, and several cotemporary portraits below in the act of adoration of the Sacrament. The choir contains the tombs, 1st of CATHERINE OF AUSTRIA, first wife of Charles Duke of Calabria, the "illustrious," by *Masuccio II.* It stands over the doorway leading into it, and is flanked by spiral columns resting on lions; supporting a Gothic canopy, on the front of which, turned towards the ambulatory, is a bas-relief of St. Francis receiving the Stigmata. Of JOANNA DURAZZO, Countess of Eu, and her husband ROBERT D'ARTOIS, both of whom died of poison on the same day in 1387. It is supported by three Virtues. Above two angels are drawing back a curtain to show the recumbent figures. On the opposite side of the choir are the tombs of the PRINCESS MARY, the infant daughter of King Charles Durazzo, and of Charles I., DUKE OF DURAZZO, who was killed at Aversa by Louis of Hungary, for the part he took in the murder of King Andrew. The two latter tombs are by *Mosuccio II.* On the pavement near the entrance of the ch., and on the rt., is the sepulchral slab memorial of *Giambattista Porta*, the celebrated natural philosopher of

the 15th cent., who suggested the first plan of an Encyclopædia. *Giambattista Manso*, Marchese di Villa, the friend and biographer of Tasso, is buried in the chapel of his family. In the passage leading from the ambulatory into the sacristy is the tomb, in a good style of art, of Aniello Arcamone, and a very ancient relief of Pope Leo II.; and in the highly-decorated chapel of S. Anthony, in the I. transept, the monument of Vittorio Pisanello, minister of Ferdinand the Catholic, ob. 1510. In the cloister is the tomb of Ludovico Aldemoresco, executed in 1414 by *Bamboccio*, and remarkable for its elaborate bas-relief. In the chapter-house Alfonso I. held the Parliament in which his natural son Ferdinand was proclaimed heir to the throne, by the title of Duke of Calabria. Petrarch resided for some time in this Monastery; and on the night of the 24th Nov. 1343, frightened by an hermit who predicted the awful storm of which he has left us so interesting a description in a letter to Giovanni Colonna, descended from his cell into the ch. to pray with the friars. In this ch. also Boccaccio, whilst meditating with his back to one of the columns, first beheld the fair damsel whom he celebrated under the name of Fiammetta, and who is supposed to have been Mary, the natural daughter of King Robert.

S. Maria degli Angeli, in the Largo Pizzofalcone, built in 1600 from the designs of *Grimaldi*, is considered by *Milizia* the best proportioned ch. in Naples. It contains a fine Holy Family by *Andrea Vaccaro*, mentioned by *Lanzi* among his best works, a S. Andrew by *De Matteis*, a S. Carlo Borromeo by *Bernardino Stigliano*, and in the Gerace chapel a Holy Family by *Natale Carta*, and some bas-reliefs by *Tito Angelini*.

S. Maria dell' Annunziata, in the Strada dell' Annunziata, was founded by Queen Sancia, wife of King Robert, and, with the exception of the sacristy and treasury, entirely destroyed by fire in 1757. It was rebuilt in 1782 by *Vanvitelli*, and is now considered one of the finest churches in Naples. The grand cornice is supported by 44 Corinthian columns of Carrara marble.

The pictures of the high altar and transept are by *Francesco di Mura*. The frescoes of the roof of the sacristy and treasury are by *Corenzio*. The presses of the sacristy are covered with bas-reliefs, illustrating the life of the Saviour, by *Merliano*. The statue on the tomb of Alfonso Sancio is by *Domenico d' Avria*. The Descent from the Cross, in mezzo-rilievo, is by *Merliano*. On the ceiling of the hall called "Pudienza del governo" is a fresco of the Annunciation by *Solimena*. In front of the high altar a slab of marble with an inscription points out the SEPULCHRE OF JOANNA II. This ch. is attached to the founding hospital of the Annunziata, one of the most extensive charitable institutions in Naples.

S. Maria del Carmine, in the Piazza del Mercato was founded by Margaret of Austria, who arrived too late to save the life of her unfortunate son, and devoted the sum she had brought for his ransom to found a ch. and convent, in which his body and that of his cousin might repose. The GRAVE OF CONRADIN is behind the high altar. It has no other inscription than the letters R. C. C. (*Regis Conradini Corpus*.) A café not far from the ch. is said to stand on the place of his execution, and in the ch. of Santa Croce al Mercato, called also the *Purgatorio del Mercato*, opposite, was preserved the small porphyry column which formerly marked the spot, and which had the following inscription in Lombard characters, commemorating the treachery of Giovanni Frangipani, Conte d' Astura, by whom Conradin was betrayed:

Asturis ungue leo pulum rapions aquilinum
Hic deplumavit, accephalumque dedidit.

The present King of Bavaria, when Crown Prince, a descendant of the house of Suabia, erected in 1847 a marble statue to his memory. The statue of Conradin was modelled by Thorwaldsen and executed by *Schöpp* of Munich, by whom also are the bas-reliefs on its pedestal, representing Conradin taking leave of his mother Elizabeth; and the separation of Conradin and Frederick of Baden on the scaffold, before their execution. The ch. contains also the grave of Masaniello, and the

Tombs of the Marques del Carpio, Cardinal Grimani, and Aniello Falcone the painter. It has on the roodloft a celebrated *Crucifix*, which the Neapolitans hold in great veneration, and which is exposed to view only on the 31st Dec. It is said to have bowed its head at the siege of 1439, to avoid a cannonball which passed through the ch. The interior, originally of pointed architecture, has been altered, as many other edifices in Naples, during the Spanish rule; there still remain, however, some traces of the Gothic style in the groined roof of the nave and tribune. The *Campanile* was designed by *Conforti*, and finished by *Nuvolo*.

S. Maria della Catena, in the Strada Sta. Lucia, erected in 1576 by the fishermen of the district, has a melancholy interest. It contains the grave of Admiral Caracciolo, whose body was buried here when it rose to the surface three days after his execution.

S. Maria Donna Regina, in the Largo Donnaregina, with its large convent of Franciscan nuns, derives its name from Queen Mary of Hungary, wife of Charles II., who rebuilt the convent and died within its walls in 1323. The present ch. was rebuilt in 1620, from the designs of *Guarini*. The painting of the high altar is by *Crisuolo*. The two large paintings near it, representing the Marriage of Cana and Christ preaching, and the frescoes in the small choir, are by *Giordano*. In the *Comunicchio* is the Tomb of QUEEN MARY, with her recumbent statue, the work of *Masuccio II*.

S. Maria Donna Romita, in the Strada del Salvatore, rebuilt in 1535, by *Mormandi*. In the Duce chapel is a painting of the Virgin with St. Paul and St. John, by *Mico Spadaro*, and two Greek inscriptions referring to Theodore duke of Naples in 821.

S. Maria delle Grazie a capo Napoli, in the Largo of the same name, was built in 1500 from the designs of *Giacomo de Sanctis*. The oil paintings and frescoes over the door, the tribune, the roof of the nave and transept, and on the upper walls, are all by *Beinaschi*, who was buried in this ch. in 1688.

The Giustiniani and Senescalli chapels contain the two rival bas-reliefs of *Merlano* and *Santa Croce*. The work of the former is the Incredulity of St. Thomas; that of *Santa Croce* is the Deposition from the Cross. The statue of the Madonna delle Grazie in the sacristy is also by *Merlano*. The fine bas-relief of the Conversion of St. Paul is by *Domenico d'Avria*. The painting of the Madonna, with S. Andrew and S. Matthew, on the l. altar of the transept, is one of the best works of *Andrea da Salerno*. On the rt. of the great door is the tomb of a member of the Brancaccio family by *Caccavello*: on the l. is another tomb of the same family by *Merlano*.

S. Maria la Nuova, in the Largo of the same name, erected in 1268, by *Giovanni da Pisa*, on the site of the ancient Torre Mastria: it was rebuilt in its present form in 1596 by *Franco*. Among the paintings of the ceiling is the Coronation of the Virgin by *Santa-fede*. The paintings of the cupola, with the four Franciscan writers, St. Bonaventura, Duns Scotus, Nicolaus de Lyra, and Alexander ab Alexandro, are by *Corenzio*. The frescoes of the roof of the choir are by *Simone Papa* the younger. The first chapel on the rt. hand contains a fine picture of the archangel Michael, once attributed to *Michel Angelo*, but now ascribed to *D'Amato il vecchio*. In the 3rd chapel is the Crucifixion, with the Virgin, the Magdalen, and St. John, a fine work by *Marco da Siena*. The chapel of the Crucifix contains some frescoes by *Corenzio*. The monument of Galeazzo Sanseverino, rich in bas-reliefs, is a fine work of the 15th cent. A chapel near it contains a beautiful crucifix in wood by *Merlano*. At the high altar is the Madonna by *Tommaso de' Stefani*, formerly in the ch. of the Castel Nuovo. At the rt. of the high altar, under the organ, are two graceful children, painted by *Luca Giordano* in his youth. The chapel (2nd on l.) of S. Giacomo della Marca is more a ch. in itself than a chapel, having 7 altars. It was erected by Gonsalvo da Cordova, whose nephew, Ferdinand, raised the two Tombs on each side of its princ-

pal altar to the memory of his distinguished enemies, PIETRO NAVARRO (who, falling into the hands of his enemies, strangled himself in the prison of the Castelnuovo) and LAUREC, who besieged Naples for Francis I. in 1528, and died there of the plague in the same year. These monuments are attributed to *Merliano*. They afford a fine example of the chivalry of the period, and the language of the inscriptions, written by Paolo Giovio, breathes the magnanimity of a great conqueror. The chapel at the rt. of the high altar contains a picture attributed to *Spagnoletto*: the frescoes representing events of the life of the patron, on the vault, are by *Stanzioni*. The refectory of the convent contains some frescoes by *Pietro* and *Polito del Donzello*. The heads of St. John, and of one of the Magi, in the picture of the Calvary, are portraits of Ferdinand II. of Aragon, and of his father Alfonso II. of Aragon.

S. Maria del Parto, on the promontory at the W. extremity of the Mergellina, was founded by the Servite monks, on the site of a villa which Frederick of Aragon had given to Sannazzaro. The destruction of this villa by Philibert de Châlons, Prince of Orange, grieved Sannazzaro so much that he retired to Rome, and bequeathed its site to the monks. The ch. derives the name *del Parto* from Sannazzaro's well-known poem *De Partu Virginis*. It contains his Tomb in a chapel behind the high altar. The design and execution of this fine monument were confided by the executors of Sannazzaro to *Girolamo Santacroce*; but in consequence of a dispute which arose between them and the monks, who favoured the pretensions of their co-religionist *Fra Giovanni da Montorsoli*, whom they had brought to Naples for the purpose, it was agreed to employ both these artists and to divide the work between them. It is consequently supposed that the monument was designed by *Santacroce*, and, being left unfinished at his death, was completed by *Montorsoli*. On each side are two beautiful statues of Apollo and Minerva, to which a religious

scruple on the part of the monks, or, as some assert, a desire to save the statues from the rapacity of a Spanish viceroy, induced them to give the names of David and Judith which we see engraved beneath. On a bas-relief between the statues, in the centre of the monument, is a group of Neptune and Pan, with fauns, satyrs, nymphs, and shepherds singing and playing on various instruments, evidently inspired by Sannazzaro's 'Arcadia.' Above this bas-relief is a richly-sculptured sarcophagus containing the ashes of the poet, and surmounted by his bust, crowned with laurels, and attended by two angels, one holding a book and another a garland of cypresses. On the bust is the poetical name he had assumed—ACTIUS SYNCERUS. On the basis of the monument is the graceful distich by Cardinal Bembo:—

DA SACRO CINERI FLORES: HIC ILLE MARONI
SYNCERUS, MVSA PROXIMVS VT TVIVLO.
VIX, AN: LXXII. OBIT MDXXX.

In the 1st chapel on rt. is the Tomb of *Diomedo Carafa*, Bishop of Ariano, and a curious painting, by *Lionardo da Pistoja*, representing St. Michael conquering the Devil. The saint is said to be a likeness of the bishop; but the devil has the head of a pretty woman, who is reported to have tempted the bishop before he entered into holy orders. The lower orders at Naples call it *Il Diavolo di Mergellina*.

S. Maria del Pianto, on the hill of Lotreco, was erected at the time of the plague of 1656, whose victims were buried in the vast cavern degli *Sportiglioni*, beneath. The ch. contains a picture by *Andrea Vaccaro*, representing the Virgin restraining the thunderbolts which the Saviour is about to hurl against the city; and two pictures by *Giordano*, relating also to the plague, and executed, it is said, in the brief space of two days. The view from the terrace before the ch. is one of the finest in Naples.

S. Maria di Piedigrotta, near the entrance to the Grotta di Posilipo, according to local tradition, was erected in 1353 on the site of a much older

chapel, in consequence of a dream which led to the discovery of an old image of the Madonna, which is so great an object of devotion at the national festival to which it gives its name. (Page 88.) The ch. has undergone a general restoration of late: in the 1st chapel on the l., gaudily restored, may be seen hundreds of *ex-votos* of every shape and kind, in acknowledgment of cures supposed to have been operated by the intercession of the miraculous image of the Virgin.

S. Maria della Pietà de' Sangri, in the Calata di S. Severo, is the family chapel of the dukes of Sangro, princes of San Severo. Raimondo di Sangro reduced it to its present form in 1766, and decorated it with a profusion of marbles, rich cornices, and capitals from his own designs. Under each arch is a mausoleum of one of the San Severo princes, with his statue; and in the pilaster adjoining it is the tomb of his princess, with a female statue representing one of the virtues for which she was remarkable. The allegorical statues, beginning with the first pilaster on the rt. of what was originally the principal door, are,—Education, by the Genoese sculptor *Queirolo*; Self-Control, by *Celebrano*; Sincerity and Vice undeceived, by *Queirolo*. On the opposite side are, Modesty, by *Corradini*; Conjugal Affection, by *Persico*; Religious Zeal, by *Corradini*; Liberty, by *Queirolo*; and Decorum, by *Corradini*. The statue of Cecco di Sangro, coming out of his tomb, fully armed, over the door, is by *Celebrano*; the altars and statues of S. Oderisio and Santa Rosalia, who are claimed by the Sangro family as their kindred, are by *Queirolo*. These works, however they may excel in manual dexterity, are worthy only of the school of Bernini, and show how mechanical art becomes when it falls into a state of decline. The *Modesty*, a portrait of the mother of Raimondo, represents her covered with a long veil, through which the form and features are discernible. The *Vice undeceived* is a portrait of Raimondo's father, and represents him struggling to extricate himself from a large net, an allusion to

man's delivery from the snares of vice by the aid of his good genius. The *Dead Christ*, lying on a bed and covered with a sheet, which is represented as adhering to the skin by the sweat of death, is by *Giuseppe Sammartino*. For these three monuments the Government of the day is said to have offered the sum of 30,000 dollars. The large bas-relief over the high altar, representing the Passion, is by *Celebrano*. The chapel has suffered seriously from neglect and earthquakes.

S. Maria della Pietà de' Turchini, in the Strada Medina, has the cupola painted by *L. Giordano*. On the ceiling is a Nativity and the Assumption, by *Annella di Rosa*, who was murdered by her husband in a fit of jealousy. The Guardian Angel, in one of the side chapels, is by *Stanzioni*. In the *Confraternità*, the Finding of the Cross, and the Deposition, are by *Giordano*.

S. Maria Regina Cali, in the Largo Reginaceli, belonging to nuns, who devote themselves to visiting the sick and instructing young ladies, was rebuilt in 1590 by *Mormandi*. The paintings on the roof are by *Stanzioni*; and a S. Augustin in the 2nd chapel on the l. by *Giordano*.

S. Maria della Sanità, in the Strada Sanità, built on the designs of *Nuvolo*, has a subterranean ch. beneath the high altar, and contains some good pictures by *Giordano*, *Bernardino Siciliano*, *Vaccaro*, &c.

S. Martino.—The *Certosa* or Carthusian convent and ch. of *S. Martino*, situated near the Castle of St. Elmo, is celebrated for the magnificence of its works of art, and for the fine views over Naples from it. The extensive monastic buildings were, under the French government, converted into a military hospital; but the monks were restored in 1831, although much diminished in numbers, there being only about 30 inmates at present: the ch. and cloisters form one of the very interesting objects to be seen by the foreign visitor at Naples: two roads lead to it, one from the Ponte di Chiaia, passing behind the castle of St. Elmo, the other from the Largo della Carità in the Toledo. At the bot-

tom of each of these ascents donkeys will be found for hire. The building was begun in 1825 by order of Charles Duke of Calabria; but it was entirely rebuilt and reduced to its present form towards the middle of the 17th centy. The first artists of the time were employed to decorate it. In the vestibule are some rude frescoes representing the pretended massacres of the Carthusian brethren in England, in the reign of one of our Henrys. The Ascension on the roof of the nave, and the twelve Apostles between the windows, are by *Lanfranco*. Over the principal entrance is the Deposition by *Stanzioni*, which, it is said, had become rather dark, and Spagnoletto persuaded the monks to allow him to wash it. Instead of cleaning it, he destroyed its effect by using some corrosive liquid. The result is still apparent, for *Stanzioni*, on being informed of this treachery, refused to retouch the painting, declaring that it should remain a monument of Spagnoletto's enmity. The two fine paintings by the side of this work, representing Moses and Elias, are by *Spagnoletto*, who also painted the figures of the twelve Apostles over the arches of the chapels on each side of the nave, which excel in force of expression and variety of character. The Choir is rich in works of art. The frescoes of the ceiling are by *Cav. d'Arpino*, who left unfinished one of them, the Supper at Emmaus, when he fled from Naples to escape the persecution of *Corenzio*. It was completed by *Berardino*. The Nativity at the end is one of *Guido's* most beautiful works, but he was cut off by death before it was completed. Such was the value set upon this work by the monks, that, although they had paid *Guido* 2000 crowns, they refused to allow his heirs to return any portion of the money. On the sides of the choir are, on the l., the Last Supper, by *Spagnoletto*, in which he has successfully imitated the style of *Paolo Veronese*; and the Washing of the Feet, by *Caracciolo*; on the rt. is the Last Supper, by *Stanzioni*; and the Institution of the Eucharist, by a painter of the Venetian school. The two

marble statues in the niches of the choir are by *Finelli* and *Domenico Bernini*. The marble ornaments of the ch. were all designed by *Fansaga*, who sculptured the *rosoni* or colossal rosettes on the pilasters at the entrance to the chapels, in grey marble; the beautiful pavement in marble-mosaic is by the Carthusian *Presti*. The high altar was designed by *Solimena*. The CHAPELS, five in number on each side, of which only 3 open into the nave, contain—The 1st on the rt. of the door, dedicated to the Madonna del Rosario, a painting by *Domenico Vaccaro*.—The 2nd, a Madonna by *Stanzioni*, two pictures by *Andrea Vaccaro*; the frescoes on the roof are by *Corenzio*.—The 3rd, the S. John baptizing our Saviour, by *Carlo Maratta*, painted, as the inscription tells us, in his 85th year; the lateral paintings by *De Matteis*; the frescoes of the ceiling, representing the Limbo, by *Stanzioni*; and the two marble statues of Grace and Providence by *Vaccaro*.—The 4th, S. Martin, attributed to *Annibale Caracci*, two lateral paintings by *Solimena*, and the ceiling painted by *Finoglia*.—The 5th, which forms the choir of the lay brethren, a painting on the altar by *Vaccaro*, and the frescoes on the walls by *Mico Spadaro*. On the opposite side—The 1st from the high altar has a S. Nicholas by *Pacecco de Rosa*.—The 2nd, indifferent paintings by *La Mura*.—The 3rd, dedicated to St. Bruno, is entirely painted by *Stanzioni*.—The 4th has a bas-relief of S. Gennaro and the Virgin by *Vaccaro*, two lateral paintings by *Caracciolo*, and the frescoes on the ceiling by *Corenzio*. The last is painted by *De Matteis*. A door from the choir leads on the l. to the beautiful SACRISTY, which is fully equal to the rest of the ch. The roof is painted by *Cav. d'Arpino*, the Ecce Homo is by *Stanzioni*, Peter's Denial by *Michelangelo da Caravaggio*, and the Crucifixion by *Cav. d'Arpino*, considered by many as his finest work. The presses which surround it are in fine tarsia-work, with carved wood reliefs. The TESORO adjoining contains the DEPOSITION FROM THE CROSS, the masterpiece of *Spagnoletto*, over the altar; and on the ceiling the Judith by *L. Giordano*, said to have been painted in

48 hours, when he was 72 years old. In the presses around are numerous relics, tastefully arranged. On the opposite side of the choir is the Sala del Capitolo, or the Chapter-house, the frescoes on the roof of which are by *Corenzio*, 10 paintings on the walls by *Finaglia*, over the door St. John preaching in the Desert by *Stanzioni*, and above the opposite one the fine painting of the Flagellation by *Luca Cambiaso*. The small hall *del Colloquio*, beyond this, has several paintings of the life of San Bruno by *Avanzino*.

The cloister of the adjoining convent forms a grand quadrangle, which has 15 Doric columns of white marble on each side, and is adorned with statues of saints. The view from the convent is of surpassing beauty. From the Belvedere, at the extremity of the convent garden, the eye embraces the whole city of Naples, its Bay, and the rich plains stretching towards Nola, backed by the distant Apennines.

The *Monte della Misericordia*, in the Strada Tribunale, erected in 1601, from the designs of *Picchiatti*, is an octagonal ch. with 7 altars, each devoted to a work of charity. The altarpiece is by *Caravaggio*, the Samaritan and the S. Peter by *Santafede*, the S. Paolino by *Corenzio*, and the Redeemer by *Giordano*. The building adjoining this ch. has large revenues, which are dispensed to the deserving poor; several beds are maintained in the hospitals; the debts of persons suddenly reduced to poverty are liquidated; the indigent sick are maintained at the Baths of Ischia; and small dowries are given to poor girls.

Monte Oliveto, and its once splendid monastery, in the Largo of the same name, were founded in 1411 by *Guerello Origlia*, the favourite of King Ladislaus, from the designs of *Ciccione*. The monastery is now occupied by the offices of the municipality, and the convent garden has been converted into a market. It was in this convent that Tasso found an asylum in his sickness and misfortunes in 1588, and repaid the kindness of the monks by writing a poem on the origin of their order, and by addressing to them one of

his finest sonnets. The ch. is a perfect museum of sculpture, but its architectural beauty has been completely ruined by restoration during the Spanish rule. In the porch, on rt. of the door, is the tomb of the architect *Domenico Fontana*, who died in 1607. In the interior of the ch., in the 2nd chapel on the l., belonging to the Piccolomini, and over the altar, is the celebrated rilievo of the Nativity by *Donatello*, or, according to others, by his pupil *Antonio Rossellino*. Above the Nativity is a Choir of rejoicing angels, by *Rossellino*; "the angels singing," says Vasari, "with parted lips, and so exquisitely finished that they seem to breathe, and displaying in all their movements and expression so much grace and refinement, that genius and the chisel could produce nothing in marble to surpass this work." The bas-relief of the Crucifixion, in the same chapel, and the beautiful Tomb of MARY OF ARAGON, the natural daughter of Ferdinand I., and wife of Antonio Piccolomini, Duke of Amalfi, are by *Rossellino*. The tomb is nearly similar to that erected in the ch. of San Miniato at Florence, by the same artist, to the Cardinal of Portugal, and which was so much admired by the Duke of Amalfi, that he commissioned *Rossellino* to execute such a one for his deceased duchess. Another work of considerable interest in this chapel is the picture of the Ascension by *Silvestro de' Buoni*. In the Mastroguidici Chapel, the 2nd on rt., is the relief of the Annunciation, by *Benedetto da Maiano*. It represents the Virgin surrounded by saints and angels holding garlands of flowers, with six of the miracles of our Saviour in low relief. In the same chapel are several tombs, amongst others that of King Alfonso. The chapels of the Pezzo and Liguori families contain the works of two distinguished sculptors, who were commissioned to decorate them with the productions of their chisels. The Pezzo Chapel, the first on l., has a statue of the Madonna between St. Peter and St. John in high relief, and on the front of the altar the bas-relief of the Saviour calling St. Peter in the ship, by *Santa-croce*. In the Liguori Chapel, in a

corresponding place on the rt. of the entrance, are statues of the Virgin and Child with St. John and other saints, and the bas-relief below, with S. Francesco di Paola and the Four Evangelists by *Merlano*. By these works *Merlano* achieved for himself a high rank among the sculptors of the 16th cent. The same artists have left other works in this ch. The chapel, 6th on l., near the high altar, contains the St. John Baptist by *Merlano*, and the St. Antony by *Santacroce*. The Chapel del Santo Sepolcro, reached by a passage out of the rt. transept, contains the tomb of Cardinal Colonna, viceroy of Naples, who was poisoned by his servants with a fig, and buried in the same grave with Charles de Lannoy, a general of Charles V.; and a singular group of full-sized figures kneeling, before a statue of our Saviour in terra-cotta by *Modanino*, in which the principal figures, which are painted over, are in full relief, and likenesses of contemporary characters. Sannazzaro is introduced as Joseph of Arimathea; Pontanus as Nicodemus; Alfonso II. as St. John; and his son, the young Prince Ferdinand, is the next figure. In the D'Avalos chapel is the Madonna surrounded by angels and worshipped by S. Benedict and S. Thomas Aquinas, one of the best paintings of *Santafede*. The choir contains the frescoes of *Simone Papa the younger*, representing different histories of the monks of the Olivetan order; the tombs of Alfonso II. and of Guerrello Origlia, by *Giovanni da Nola*, entirely similar; that of Archbishop Ramaldi, ob. 1500. Over the principal entrance to the ch. is the organ, by Catarinozzi of Subiaco (1497), considered one of the finest toned in Italy.

S. Paolo Maggiore, opposite to the ch. of San Lorenzo, in the Strada Tribunali, is built on the site of a temple of Castor and Pollux, erected by Julius Tarsus, a freedman of Augustus, and prefect of Naples during the reign of that emperor, and of which two fine Corinthian columns, with a portion of the architraves, still erect, stand out from the modern façade: it was ruined by the earthquake of 1688, and rebuilt three

years later after the designs of Grimaldi, one of the brothers of the Theatine order, to whose house it is attached. Besides the two erect columns, there are the bases of others, and two mutilated torsos supposed to belong to the divinities to whom Tarsus raised the temple. The interior is highly decorated with inlaid marble-work and paintings; none, however, of the latter of any great merit. The ceiling of the choir and transept was painted by *Corenzio*. The frescoes on the ceilings of the nave are by *Stanzioni*. In the passage leading out of the rt. transept to the Sacristy is the Deposition from the Cross, by *Marco da Siena*; and in the 2nd chapel on the rt. a large picture of the Nativity, attributed to the same master. The Sacristy, a splendid hall, contains numerous frescoes; those of the Conversion of St. Paul, and of the Fall of Simon Magus, are considered the *chefs-d'œuvre* of *Solimena*. The Cloister, which is said to stand on the site of the ancient theatre in which Nero appeared as an histrion, has 24 Doric columns of granite, which evidently belonged to it. At the foot of the stairs leading to the ch. is a pedestal, surmounted by a bronze statue to S. Gaetano, of the Theatine Order. The part of Naples where this ch. stands was the centre of Roman Naples; the neighbouring ch. of St. Lorenzo stands on the site of the Forum of Augustus; S. Gregorio Armeno, also close by, on that of a temple of Ceres.

S. Pietro ad Aram, in the Strada of the same name, derives its name from an altar at which the Apostle S. Peter is said to have officiated and to have baptized St. Aspremus, the first bishop of Naples, and Santa Candida. It contains an alto-relievo representing the Descent from the Cross by *Santacroce* in 2nd chapel on l.; a S. Michael 1st chapel on l.; and an alto-relievo of the Madonna delle Grazie by *Merlano*, in 1st chapel on rt.

S. Pietro a Maiella, in the Strada S. Pietro a Maiella, near the Piazza del Mercatello and the Toledo, was built by the favourite of Charles II., Giovanni Pipino of Barletta, whose tomb has a long inscription in leonine verse, record-

ing his death in 1316. It consists of a high Gothic nave and aisles, and two fine arches over the tribune, but the pointed architecture has been greatly spoiled by subsequent restoration, and the profusion of reliefs introduced on the arches and chapels. It was formerly annexed to a monastery of the Celestins, now converted into the *Conservatorio* or *Collegio di Musica*. The paintings on the ceiling, representing the actions of Pietro Morrone in his solitary hermitage on Monte Maiella, and on the Papal throne as Celestin V., and those of the transepts, representing the life of St. Catherine of Alexandria, are considered amongst the best works of *Cav. Calabrese*. The altarpiece in the chapel of S. Pietro Celestino is by *Stanzioni*, the frescoes by *De Matteis*. The statue of St. Sebastian and the bas-relief in the chapel near the sacristy are by *Merlano*.

S. Pietro Martire, in the Strada of the same name, founded by Charles II., was entirely remodelled in the last centy. Near the entrance is a curious bas-relief of Death chasing a Merchant, with a dialogue. It was erected in 1361 by one Francischino di Pignale, who twice had escaped being drowned. The interior contains the Assumption of the Virgin, and a Madonna in glory, by *Silvestro de' Duoni*, and an interesting bas-relief of the Madonna crowned, which appears from the shape to have formed the ornament of a Gothic doorway. The three pictures of the imprisonment and martyrdom of St. Peter Martyr are by *Francesco Imperato*. In the transept are the tombs of BEATRICE OF ARAGON, daughter of Ferdinand I., and widow of Mattheus Corvinus, King of Hungary; of ISABELLA DI CHIARAMONTE, first wife of Ferdinand I.; of DON PEDRO OF ARAGON, brother of Alfonso I., who was killed during the siege of Naples in 1439; and of CRISTOFORO DI COSTANZO, Grand Seneschal of Joanna I.

SS. Pietro e Paolo, in the Vico de' Greci, founded in 1518 by Thomas Palæologus, is the ch. of the Greeks, the Greek liturgy being in use here. The frescoes are by *Corenzio*.

SS. Severino e Sossio, in the Largo S.

Marcellino, attached to the extensive monastery of Benedictines of Monte Casino, was enlarged and modernized in 1490 from the designs of Francesco Mormando. The Cupola, painted by the Flemish artist *Scheffer*, was one of the first erected in Naples. The frescoes of the ceilings of the choir and transept are by *Corenzio*, who lost his life by falling from the platform while retouching one of them, and is buried in the ch. The interior consists of a wide nave lined with chapels. The 1st chapel on the rt. has the Nativity of the Virgin, and the 3rd her Assumption, by *Marco da Siena*; in the 2nd, a sculptured altarpiece by *Naccarini*, of the *Madonna delle Grazie*, between St. John and St. Mark; the Annunciation in the 5th chapel is by *Criscuolo*, and the frescoes on the side walls by *Corenzio*. The 6th chapel, belonging to the Cimilitile family, has been recently restored, and contrasts for its neatness with the neglect of most other parts of the ch. The painting over its altar is an Adoration of the Magi, by *Marco da Siena*; and a good modern cinquecento monument to the last princess. Beyond this is the passage leading into the sacristy, in which is the *Tomb of Andrea Bonifacio*, who died in childhood. The dead child is represented lying in the funeral urn surrounded by weeping children, two of whom hold open the cover of the urn. This very graceful composition is attributed by *De Dominici* to *Merlano*, while others ascribe it to *Pedro della Piatla*. Opposite to it is the *Tomb of Giambattista Cicara*, by *Merlano*, with handsome statues and arabesques. Both tombs have very touching inscriptions by *Sannazzaro*. On the l. of the entrance to the sacristy is the descent to the subterranean ch., which on the principal altar has a large picture of the Virgin with the Saviour and Saints, by *Zingaro*; and on the altar of the 4th chapel the Madonna and Child with Saints, by *Andrea da Salerno*. Entering the rt. hand transept, the large painting of Christ nailed to the Cross is by *Andrea da Salerno*; the several statues belong to the Mormile family, who contributed largely to the construction of the ch. Opening out of this transept is

the San Severino chapel, in which are the *Tombs of the three brothers* of that name, who were poisoned in 1516 by their uncle Ascanio, that he might succeed to their inheritance. These fine monuments are by *Merlano*. Opening into the l. transept is the Gesualdo chapel, over the altar of which is a group of a Pietà, by *Domenico d'Auria*. The statue over the tomb of Vincenzo Carafa in the transept itself is by *Naccoarini*, and the picture of the Crucifixion by *Marco da Siena*. In the recess of the l. aisle, out of which opens the side door of the ch., are three pictures of some importance; that of the Baptism of Jesus Christ is on doubtful grounds attributed to *Perugino*; the Adoration of the Madonna by S. Catherine and S. Scholastica is one of *G. Imperato's* finest works; and the St. Michael and other Archangels considered as *G. d'Amato's* chef-d'œuvre. The cloister of the adjoining monastery, an imposing specimen of Ionic architecture, from the designs of *Ciccione*, contains the masterpiece of *Zingaro*. This celebrated work represents in fresco, arranged in seventeen large compartments, the Life of St. Benedict. Although, executed in the early part of the 15th cent. and injured by retouching, these frescoes are still remarkable for what *Lanzi* calls the "incredible variety of figures and subjects," for their picturesque backgrounds, and for the beautiful expression of the countenances, which, as *Marco da Siena* said, seem living. The greater part of the extensive cloisters adjoining this ch. have been converted into the *General Archives* of the kingdom. (see p. 152).

S. Severo. See *S. Maria della Pietà de Sangri*.

S. Teresa, in the Strada di Capodimonte, was built about 1600 by *Conforti*. It contains several pictures, among which are the Visitation by *Santafede*, Sta. Teresa by *De Matteis* (in the choir), the Flight out of Egypt, S. Giovanni della Croce, and the frescoes of the transept by *Giacomo del Po*; two pictures by *Giordano*, painted in the manner of Guido; and some pictures by *Stanzioni*, in the chapel on the rt. of the high altar. In the garden of the

monastery was discovered a few years ago an ancient burial-place, adjoining the Museo Borbonico, and described by *Giustiniani* as Græco-Roman.

S. Teresa, in the Largo S. Teresella a Chiaia, was built in 1650 by *Ransaga*, who executed the statue of the saint on the altar. It contains—The Repose in Egypt; the Presentation; S. Pietro d'Alcantara; and the Apparition of Santa Teresa to her Confessor, by *Giordano*.

Trinità Maggiore. See *Gesù Nuovo*.

CEMETERIES.

There are two general cemeteries for Roman Catholics, under the name of *Camposanti*, one for Protestants, and one for the victims of the cholera.

The *Camposanto Vecchio*, between the Strada Poggio Reale and the Strada del Campo, is the old cemetery of Naples. It is used only for those who die in the hospitals, and for the poorer classes. It is approached by an avenue of cypresses. The ground forms a parallelogram of upwards of 300 feet, surrounded on three sides by a lofty wall, and bounded on the fourth side by an arcade. It contains 366 deep round pits, some of which are arranged under the arcade, but the greater part are in the area. These pits are covered with large stones; one of them is opened every evening, and cleared out to make room for the dead of the day. A priest resides upon the spot, and towards evening the miscellaneous funeral takes place. The bodies are brought by their relatives or by the hospital servants, and left to be disposed of at the appointed time, unattended, in most instances, by any relations.

The *Camposanto Nuovo*, on the S. declivity of the Poggio Reale, and about 2 m. from the Porta Capuana, was begun during the French occupation, and remodelled on an improved plan in 1837. It is very beautifully laid out, more like a flower-garden than a cemetery, the monuments being scattered through the plantations and groves in a very tasteful manner. Although intramural interment is still

permitted, although with great difficulty, and only by a royal decree, at Naples to the nobility possessing family chapels in the churches, there are already several handsome monuments in the Campo Santo. At the upper part is the church, still unfinished, a handsome Doric edifice, with a good *Pietà*, by Genaro Calli, in its tribune, and behind a large oblong square, surrounded by a portico of fluted Doric columns, out of which open 102 proprietary chapels, beneath each of which are the family vaults of the owners. The colossal figure of Religion in the centre of the quadrangle is by *Anselmi*, a modern artist. What distinguishes this burying-ground however from all others in Italy, is the number of what may be called subscription vaults belonging to confraternities, or burial clubs, the members of which pay a small annual sum, are attended during illness, and buried after death free of expense: to such bodies belong the numerous sepulchral chapels or houses studded over the declivity of the hill of Poggio Reale. In another part of the ground those who cannot afford to pay for separate graves are interred *pêle-mêle* and without coffins, nearly as in the Camposanto Vecchio; but as the fee is small, not more than half a dozen bodies are deposited during the three days each pit remains open. At the S. W. extremity is a space set aside for Neapolitan great men, its present occupants being two or three physicians and the eminent jurist Nicolini. From this spot, however, the view over the plain and the declivity of Vesuvius is most magnificent. From nowhere can the Somma, with the Fosso Grande and the Pedamentina, be better seen. The visitor will not fail to remark the lava-currents of 1850 and 1855, which, flowing like a cascade down the Fosso Grande, extended so far into the plain as to threaten the villages of S. Jorio and Somma. The whole course of this current can be clearly distinguished, its dark colour contrasting with the luxuriant vegetation by which it is surrounded. Attached to the Campo Santo is a Capuchin convent, in the private oratory of which the

bas-reliefs on the altar are by *Giovanni da Nola*, and were formerly in the ch. of Montoliveto.

The *Campo Santo dei Protestanti*, the Protestant burying-ground, opens out of the small Largo di Santa Maria della Fede, a short distance beyond the Porta Capuana, on the l.; it is very neatly kept, but far behind those of Rome and Florence for the elegance and taste of its monuments; it is entirely supported by the burial fees received. The great proportion of the persons interred here are English, Germans, and Swiss, some Russians, and a few citizens of the United States. Amongst our countrymen, the Margravine of Anspach, called on her monument Princess Berkeley, with her son, and their friend Sir William Gell, lie under the same tomb. Nearly opposite is that to the late Lady Coventry. The last resting-place of Matthias, the author of some good Italian poetry, is marked by a marble slab near the entrance gate.

COLLEGES AND SCIENTIFIC INSTITUTIONS.

The UNIVERSITY (*Regia Università degli Studi*) occupies the old college of the Jesuits, a fine building, considered the best work of Marco di Pino, in the Strada del Salvatore, where it has been lodged since 1780. It is under the direction of a president, assisted by a rector and a general secretary. The president superintends all the affairs of the University, administers its laws, and directs the system of education. He is, by virtue of his office, the head of a committee of six professors who form the board of public instruction. The University has 54 different chairs, or professorships. The library is described under LIBRARIES. The collections of Mineralogy and other branches of Natural History have recently been so increased that new halls have been constructed to receive them. The series of minerals from Vesuvius is by far the finest ever formed of the varied products of that celebrated volcano, and of the environs of Naples.

The CHINESE COLLEGE (*Collegio de'*

Cinesi), situated on one of the upper slopes of the Capodimonte, near the Ponte della Saità, the only establishment of the kind in Europe. It was founded in 1732 by the celebrated Father Ripa, who visited China as a missionary from the Propaganda, resided at Peking for 13 years in the service of the emperor as a portrait-painter, and who has left so interesting a narrative of his residence in the Celestial Empire. The institution was intended for the education of young Chinese, who are brought to Europe, and who, when sufficiently educated, are sent back to China as missionaries. It is under the management of a congregation, consisting of a rector and tutor, assisted by other ecclesiastics. The students are required to make five vows: 1. To live in poverty; 2. To obey their superiors; 3. To enter holy orders; 4. To become missionaries in the East under the control and direction of the Propaganda; 5. To devote their lives to the Roman Catholic church and to enter no other community. As the instruction is given in Latin, the new pupils, on their arrival, are unable to avail themselves of the rector's aid until they have acquired some knowledge of that language from their countrymen. Nearly 50 have been educated here since its foundation, and two of that number accompanied Lord Macartney's embassy to China as interpreters. The Refectory contains the portraits of Father Ripa, of the different rectors, and of the Chinese who have been members of the college. The portraits of the latter are usually taken on their departure for China. The revenues of the institution amount to about 6,000 ducats, but as this sum is insufficient to defray the expenses, the deficiency is made up by the College of the Propaganda at Rome. Attached to the college is a small museum of Chinese curiosities.

The COLLEGE OF MUSIC (*Conservatorio di Musica*) occupies the monastery of S. Pietro a Maiella. It supplies 100 pupils with gratuitous instruction in music and singing, and also admits other pupils on payment of 9 ducats a month. It is under the direction of three royal commis-

sioners and a director. It has great reputation as a school of music. Bellini was brought up in it. The present director is Mercadante, who succeeded Zingarelli. The Library contains a very valuable collection of musical works. Among them are the autograph compositions of Paisiello, Jomelli, and other masters of the Neapolitan school. Within the college is a small theatre in which the pupils rehearse their compositions.

The MEDICO-CHIRURGICAL COLLEGE (*Collegio Medico Chirurgico*), in the suppressed monastery of S. Gaudioso, is the national school of medicine and surgery. There are nearly 120 pupils. Lectures are delivered here on the different branches of professional science, and the students have the use of a pathological museum, &c. Anatomy, surgery, and the practice of medicine are taught at the Hospital *Degl' Incurabili*, which, by a subterranean passage, communicates with the college.

The ROYAL SOCIETY (*Società Reale Borbonica*) has a president and a secretary, both appointed for life by the king. It meets once a year, on the 30th of June, in one of the rooms of the Museo Borbonico. It is divided into 3 branches: 1st. *Accademia delle Scienze*, of 30 members. — 2nd. *Accademia Ercolanese di Archeologia*, of 20. — 3rd. *Accademia di Belle Arti*, 10. Each of these academies has a president appointed triennially, and a perpetual secretary, besides a number of honorary and corresponding members. They meet twice a month, except in May and October. The *Accademia delle Scienze* and the *Ercolanese* publish their Transactions (*Atti*) under the direction of their secretaries.

The ACCADEMIA PONTANIANA, which holds its sittings in the convent of S. Domenico Maggiore, is a literary as well as a scientific institution, consisting of an honorary president for life, a president elected annually, a perpetual secretary, and an unlimited number of members, resident, honorary, and corresponding.

The ACCADEMIA MEDICO-CHIRURGICA holds its sittings in the Hospital of

the *Incurabili*. It has a president, a secretary, and an unlimited number of members.

The BOTANIC GARDEN (*Orto Botanico*), near the Albergo de' Poveri, was founded in 1809, and completed in 1818. This garden, under the direction of Professor Tenore, has acquired an European reputation. Though deficient in well-constructed stove and green-houses, and badly supplied with water, it is remarkable for its fine collection of trees, which cannot fail to interest the botanical traveller.

The OBSERVATORY (*Reale Osservatorio di Capodimonte*) is situated on that part of the Capodimonte which was called by the Spaniards *Miradoirs* from the beauty of its view. It was begun in 1812, from the designs of Gasse, and completed in 1820, on the plans of the celebrated Piazzì. It is about 500 feet above the level of the sea. It commands an horizon unbroken in every direction, except towards the Castle of St. Elmo. The observatory, entered by a vestibule of six Doric columns of marble, is an elegant building. The Director is aided in the management of the observatory by a second astronomer and an assistant. The second astronomer is bound to give gratuitous lectures to any students who wish to form an astronomical class. Under the direction of Piazzì, this observatory obtained an European celebrity. The present Director is Signor del Re; the under Director, Signor de Gasparis, has proved himself a worthy successor of Piazzì, having discovered seven of the 35 small planets observed since 1801, in which year Ceres was discovered by Piazzì, at this observatory.

HOSPITALS.

There are no less than 60 charitable foundations in Naples, richly endowed, including the following Hospitals:—The *Santa Casa degl' Incurabili*, founded by Francesca Maria Longo, in 1521, and enriched in later times by numerous benefactors. Its ample revenues are administered by a president, and three governors appointed by the king. It

is a vast establishment, open to persons of both sexes, and of every rank and condition. It has separate wards for particular diseases, such as pulmonary consumption, which is considered contagious at Naples. Sometimes there are not less than 2000 patients, besides large numbers who are sent to various convalescent establishments belonging to the hospital in the suburbs. Patients whose cases are hopeless are removed to the dying ward; a most barbarous and inhuman practice, which ought to be abolished. The hospital is in high repute as a medical school. *Ospedale de' Pellegrini*, in the Strada Porta Medina, attached to the ch. of Trinità de' Pellegrini, is an hospital for the sick and wounded of all classes. It has a convalescent establishment at Torre del Greco, where the sick are received for eight days.—*Ospedale della Pace*, in the Strada dei Tribunali, built on the site of the Palace of Sergianni Caracciolo: it is under the direction of the brothers of S. Giovanni di Dio.—*Ospedale di S. Eligio*, on the Largo del Mercato, for females, with a *Conservatorio* for the nuns who attend on the sick.—*Ospedale della Pazzienza Cesarea*, in the Strada Infrascata, for infirm women, founded, by Annibale Cesareo, in 1600.—*Ospedale di Santa Maria della Fede*, in the Largo of the same name, the Lock Hospital.—*Ospedale del Borgo di Loreto*, in the street of that name, erected under Ferdinand II.—*Ospedale di S. Francesco*, in the Largo di S. Anna, the hospital for the prisons, formerly a convent.—*Ospedale della Trinità*, in the Strada de' Sette Dolori, the Military Hospital, formerly the splendid monastery of the Trinità. The ch. was built by Grimaldi, and the vestibule by Fansaga.—*Ospedale del Sagramento*, in the Strada dell' Infrascata, another Military Hospital, formerly a Carmelite Monastery.—*Ospedale de' Ciechi*, in the Chiaia, for the blind, founded by Ferdinand I. in 1818. 200 blind are here instructed in useful works and in music.

Albergo de' Poveri, or *Reclusorio*, the vast building in the Strada Foria, seen by the traveller who enters the city by the road from Rome. It was begun in

1751 from the designs of Fuga, and was intended by its founder, Charles III., as an asylum where all the poor of the kingdom might be received and taught some useful occupation. The building would have been $\frac{1}{2}$ m. in length, and have contained a ch., and four large courts with fountains. Of this design not more than three fifths have been completed. One side is occupied by the males, the other by the females. Some of the inmates are instructed in the elementary branches of education, including music and drawing; while others are brought up to trades. There are also schools for the deaf and dumb, and for mutual instruction. The boys brought up in it are generally sent into the army. Several smaller institutions are dependent on the *Albergo de' Poveri*, which, with its dependencies, contains about 5000 persons.

British Hospital.—There is an Institution for distressed British and Americans, in the *Vicoletto delle Belle Donne*, supported by the voluntary subscriptions of the foreign residents, and a self-imposed tax of 1 dollar on each British and American vessel frequenting the Port of Naples; the attendance being given gratuitously by the English medical-gentlemen practising here. Patients pay 6 carlini a-day. The hospital can admit about 30 persons, and is well deserving of the support of our benevolent countrymen. Applications for admission must be made at the British Consulate, Pal. Calabritto.

THE MUSEUM.

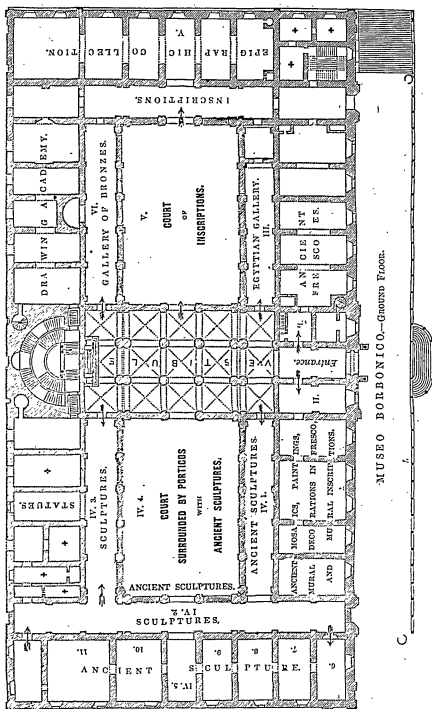
THE MUSEO BORBONICO.—Open to the public daily from 9 to 2½, except on Fridays, when the hours are 10 to 1. Fees very numerous; the custode of each department expecting to be paid, although it is stated in the printed regulations of the establishment that everything is gratuitous in it; indeed this is the only public establishment of the kind in Italy—where every place, both public and private, is so liberally thrown open to the stranger—where fees

[*S. Italy.*]

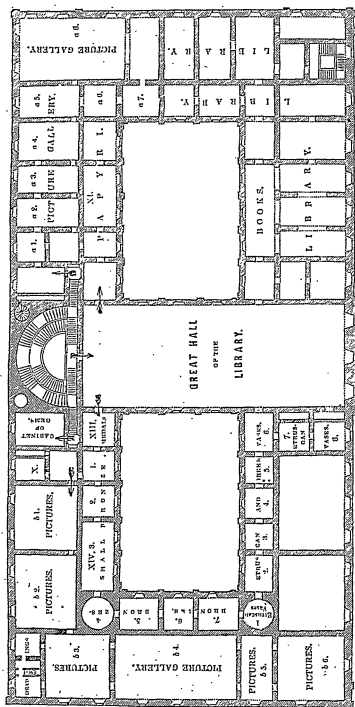
are almost compulsory. The usual fees for a party are as follows:—Marble Statues, 3 carlines; Egyptian Museum, 2; Toro Farnese, 2; Cabinet of Gems, 2; other Cabinets, 2; the two Galleries of Pictures, 3; for a small party, half these rates; 1 carline for a single person will be amply sufficient. Travellers need not repeat these fees every time they visit the museum.

The building, called also the *Studj*, was begun in 1586 by the Duke d'Osuna, as the cavalry barracks, but the deficiency of water rendering it wholly unsuited to such a purpose, it was remodelled by the Count de Lemos in 1615, from the designs of Giulio Cesare Fontana, as the University. After the earthquake of 1688, it became the seat of the Tribunals; and in 1705, after the revolution of *Macchia*, it was changed into barracks till 1767, when the University was again placed in it. In 1780 the university was removed to the *Gesù Vecchio*, and this building was appropriated to the use of the Academy of Sciences. In 1790 it was considerably enlarged for the purpose of receiving the royal collections of antiquities and pictures. Ferdinand I., in 1816, gave it the name of *Museo Reale Borbonico*, and caused to be placed in it all the antiquities and pictures from the royal palaces of Portici and Capodimonte.

To describe, in detail, the various objects of this museum would require volumes. We shall only point out those objects which possess the greatest interest. As there is no printed catalogue of the Museo Borbonico, the visitor is obliged to have constantly recourse to the custodes for information, and for which they will of course expect to be paid: the only printed assistance which he will find will be in the '*Naples, ses Monuments et ses Curiosités*,' by S. Aloe, secretary of the Museum, 1 vol. 12mo., 1856, two-thirds of which are dedicated to a description of its collections; but the catalogue is meagre, and often so inaccurate, as to be of comparatively little use: still this is the only one which he can consult. It is sold by the porter of the museum for 12 carlini, and contains a notice of the most remarkable objects.



MUSEO BORBONICO.—GROUND FLOOR.



MUSEO BORBONICO.—UPPER FLOOR.

The Collection of Terre-Cotte, Ancient Glass, the Champlevé Collection, are in a Series of Rooms forming an Entresol beneath the Papyri, Small Bronzes, and Medals.

As the different branches of the museum, and, especially the galleries of statues and pictures, are constantly undergoing some re-arrangement, the traveller must not be surprised if some of the objects are no longer in the same places, or without the corresponding numbers of reference. Photography, which has done so much towards illustrating the collections of Rome and Florence, has been hitherto forbidden in the Museo Borbonico.

The museum is divided into 17 collections, which may be thus classed in the order in which we shall describe them:—

On the ground floor.—I. Ancient Frescoes; II. Mosaics and Mural Inscriptions; III. Egyptian Antiquities; IV. Ancient Sculpture; V. Inscriptions and Toro Farnese; VI. Bronzes.

On the staircase.—VII. Cinquecento objects; VIII. Ancient Glasses; IX. Pottery; X. Reserved cabinet.

Upstairs.—XI. The Papyri; XII. Gems; XIII. Medals and Coins; XIV. Small Bronzes; XV. Vases; XVI. Paintings; XVII. Library.

The localities from which the objects have been derived are indicated by letters. The letter (B) signifies the Borgia Collection; (C) Capua; (C A) Capuan Amphitheatre; (Cu) Cumæ; (F) the Farnese Collection; (H) Herculaneum; (L) Lucera; (M) Minturnæ; (N) Naples; (P) Pompeii; (Pz) Pozzuoli; (S) Stabie.

On entering the *Vestibule*, the principal objects of interest are a colossal statue of Alexander Severus (F); Flora (F) and the Genius of Rome (F) in marble; Urania, so called by Visconti, who was misled by the globe, which is a modern addition (it is now considered to be Melpomene) (F); the models of the two equestrian statues of Ferdinand I. and Charles III., which stand in the square of the Palace. On the *Staircase* is the colossal statue of Ferdinand I., one of the least successful of *Canova's* works. At the sides of this statue are 2 graceful statues of *Danzatrici* (H).

The first door on the rt. of the grand entrance leads to

I. The COLLECTION OF ANCIENT FRESQUES FOUND AT HERCULANEUM AND POMPEII. It contains more than 1600 objects, and is constantly increasing. These relics of ancient art are, with few exceptions, curious rather than beautiful. With all their occasional gracefulness and expression—with all their marvellous variety of invention and fancy—they can only be regarded as the house-decorations of provincial towns. Historical subjects are rare, and no painting has yet been discovered which the ancients themselves have recorded with praise. The finest specimens are in the division opening from the vestibule on the rt., consisting of 3 chambers, and especially in the furthestmost of the 3. The most important specimens in this part of the collection are:—

293. Two quails feeding.—324. A Parrot drawing a Car driven by a Grasshopper, supposed to be a caricature of Nero led by Seneca (H); and a Griffin drawing a Car with a Grasshopper for Charioteer (H).—*Pylades and Orestes chained and conducted to the Sacrifice* (P).—368. A serpent, with the inscription *Venus Plagiaria*.—372. Caricature, representing Æneas, Anchises, and Ascanius, with dogs' heads (P).—The Seven Days of the Week, represented by the Seven Planets (P).—373, 432. The Revenge of Antiope, Dirce bound to the horns of the Bull (P).—397, 733, 734. Vendors of their wares, in a Forum.—491. The SACRIFICE OF IPHIGENIA, a beautiful painting, representing the moment at which Calchas is about to strike the blow. Iphigenia is borne to the altar by two men, and is appealing piteously to her father, who stands with his head veiled and turned away, to conceal his grief. Above is Diana in the clouds, with the hind which was to supply the place of the victim (P). It is supposed to be a copy of a famous painting of Timanthe, described by Pliny.—497. A young lady at her toilette; 498. a family concert; and 499. the tragic poet: 3 small well-rendered subjects.—502. A *Love Bargain*; a lady purchasing a young Love, one of the most popular of the whole collection, full of spirit (S).—505, 506, 507. The *Danzatrici*; a party of 13

dancing-girls, discovered in a chamber (P) in 1749: remarkable for their graceful attitudes and variety of costumes.—556, 766. Fine groups of Mars, Venus, and Cupid.—552. Hercules killing the Nemean lion, a very fine composition.—556. *Ariadne abandoned at Naxos* (H); remarkable for its pathos and poetry.—566. *Chiron teaching Achilles to play upon the Lyre* (H).—*Theseus killing the Minotaur*; very fine, although the colours are faded (H).—567. *Telephus nursed by the Hind*, with Hercules listening with astonishment to the announcement of the goddess that the child thus nursed is his own son: the colours in this picture are well preserved (H).—568. The Centaur Nessus, with Dejanira and Hercules (P).—569. *ACHILLES DELIVERING BRISEIS TO THE HERALDS OF AGAMEMNON*, found in the house of the tragic poet (P), is considered the finest specimen extant of ancient painting. It has been described by Sir William Gell. Patroclus leads in Briseis, who is presented to the heralds by Achilles, whose head is full of fire and animation. The colours, which are now faded, when first discovered, were fresh, and the flesh had the transparency of Titian.—570. Thetis with Isis before Jupiter.—571. Meleager, Atalanta, and her mother's brothers.—572. Orestes discovered by Iphigenia.—The Infant Hercules strangling the Serpent (H).—579-582. *Four monochromatic (one-coloured) paintings on white marble* (H), the only known examples of this mode of painting. The first represents Theseus killing the Centaur Eurythion. The second represents five young female figures, two of whom are playing at the *Astragali*. The picture bears the name of the artist, Alexander of Athens.—586. A House-scene, or banquet, where the arrangement of the eating-table and the mode of drinking may be observed, with the maid serving at table (H).—Ulysses discovering himself to Penelope (St).—Polyphemus receiving a repulsive Letter from Galatea, brought by a Love riding on a Dolphin (H).—591. Venus and Adonis.—The Education of Bacchus by Silenus.—597. A fight between a child and an infant Satyr, in which old Silenus is seen setting them

at each other, a ludicrous composition.—605, 607. *The Rope-dancers* (P); found in the same apartment as the *Danzatrici*.—622. A lovely Nereid, or Bacchante.—704, 707. Bacchantes.—677. Marriage of Zephyr and Chloris.—678. *Medea meditating to kill her Children, who are amusing themselves at play* (P).—692. Group of Priam and Cassandra before the statue of Apollo.—693. The Three Graces, very like the ancient marble group in the cathedral of Siena, reproduced in Raphael's drawing in the National Gallery.—696. Theseus the conqueror of the Minotaur, a very large composition, found in the temple of Hercules at H.—717. Agamemnon conducting Chryseis to the Ship which is to convey her to her Father (P).—*The Pier of the Follonica*, removed from the peristyle of the House of that name (P), is a most curious illustration of ancient trade. It is covered with paintings representing the different operations of a dyer and scourer,—the dyers in the vats treading the cloth, the wringing, the drying, the carding, the frame for fuming and bleaching, and the screw-press for finishing. Men, women, and children are engaged in the occupation.—718. *Massinissa and Sophonisba*, one of the purely historical paintings found at Pompeii. Sophonisba holds the cup with the poison, which Massinissa, who is embracing her, induces her to take to prevent her being carried in triumph to Rome. Scipio seems astonished at such an exhibition of female resolution.—739. A Maid peeping into a letter of her mistress's, an everyday scene in our own times.—744. A Blind Man led by his Dog, to whom a boy gives a piece of money (P).—753. A drunken Hercules, with Cupids carrying off his club.—765: *Charity*, better known as the *Carità Greca*, the story of Perona saving the life of her father Cimon, as recorded by Valerius Maximus (P).—1065. The marriage of Bacchus and Ariadne, a fine composition (P).—Under glass is preserved in the 3rd room the skull of a female, found embedded in the ashes, on which there is an impression of the breast and part of the chest, now scarcely to be recognised, from the house of Diomed at Pompeii: near it

were found her gold ornaments and a purse containing money: it is probable she was enveloped in the volcanic matter when trying to escape (see p. 201).

II. THE GALLERY OF MOSAICS, MURAL INSCRIPTIONS, AND FRESCO ORNAMENTS. (1st door on the L.)—The mosaics are in the 1st room; some of them are very interesting.—2. Niche for a fountain.—4. A Pugilist on a pedestal.—7. A Cat devouring a Bird (P).—8. A Siren or Harpy, a fine specimen, found at Rome on the Palatine.—10. A thievish Magpie stealing a mirror out of a basket (P).—20. Acrates riding on a Tiger, holding a vase in his hand one of the fine mosaics of the collection found in the House of the Faun at Pompeii.—22. A Comic Scene (P), in which three actors masked are sitting at a table. In the upper part of the Mosaic is the name of Dioscorides of Samos.—23. *Choragium* or theatrical rehearsal (P), represents the Choragus instructing the actors. Two have their masks raised, and are taking their final instructions; another is putting on the tunic, and a female musician is tuning the pipes.—Another *Comic Scene* (P) by the same hand,—a pleasing composition of a man, two women, and a boy playing various instruments, and wearing ornamented masks. They were found in the house of Diomed.—25. *Lycurgus* attacked by a panther and *Bacchantes*, for ordering the vines to be destroyed.—27. *Theseus* in the Labyrinth conquering the Minotaur (P).—28. A Cock-fight (P).—29. A Skeleton grasping a vase in each hand, supposed to be one of the emblems which the ancients had before them at their feasts (H).—30. *Phryxus* and *Thellæ*.—31 to 34. Four columns of stucco covered with Mosaics (P).—A Pavement, representing in black Mosaic on a white ground the signs of the Zodiac, with the Rape of Europa in the centre (L).—The three Graces.—41, 42. Birds.—35. A fine group of masks and flower-wreaths. In this and the following rooms are several of the mural inscriptions, roughly written upon the stucco of the walls, and of the still ruder scratchings on granite, illustrated by the learned Jesuit Garucci.

In the 3 rooms beyond that of the Mosais have been deposited the ordinary ornamental wall-paintings from the houses of P and H, and several more elaborate compositions more recently discovered: amongst which is worthy of notice, a large one having two serpents and an altar below; and a female in a boat above, dragging after it another containing a bird in its cage; a juggler with 2 dancing cobra capello snakes; triremes or galleys filled with soldiers (P); a good representation of the sacred Ibis of the Egyptians; a beautiful group of Cupids; rope-dancers. In the centre of the 2nd room is the *Ædiculum* or *Sacrarium* from the house of Julia Felix at Pompeia. The objects in this part of the Museum are in great confusion, many without numbers and most with 3 or 4 different ones on each.

III. THE GALLERY OF EGYPTIAN ANTIQUITIES. (2nd door on the rt.)—It was augmented by the purchase of the collection of Cardinal Borgia. We shall only notice a few of the principal objects.—A sepulchral monument in granite with bas-reliefs of 22 figures and hieroglyphics (B).—A fragment of a sarcophagus of black granite, covered inside and out with hieroglyphics. In 1782 Niebuhr saw this fragment at Boulae, and published a sketch of it in his *Travels*.—A *Pastophorus*, or Egyptian priest, in black basalt, one of the fine examples of this numerous class of statues (F).—A statue of *Serapis*, seated on his throne, with his right hand resting on the head of *Cerberus*, found in the vestibule of the *Serapeon* (Pz).—The *Isiac* table, found in the *Iseon* (P).—A square tablet of lead covered with hieratic characters, alluded to by Zoega in his work on the Obelisks.—Bust of *Isis* in green basalt.—Head of *Ptolemy V* in marble.—Small statue of *Isis*, with gilt and coloured drapery, holding the sistrum in the right hand, and the keys of the Nile in the left (P).—A singular representation in relief of *Osiris*. It was once painted, the traces of colour being still visible.—A bas-relief of *Osiris* and *Isis* (B).—Five Canopic

vases in Oriental alabaster (B).—A case containing various sacerdotal objects used by the priests.—Male torso in basalt, covered with hieroglyphics (B).—The celebrated Papyrus, with Greek characters, which dates from the 2nd or 3rd cent. of our era, and which Schow states to have been found in a subterranean building at Memphis, with 40 others, enclosed in a box of sycamore-wood. They were offered for sale to a merchant who, not knowing their value, purchased this one only, and sent it to Cardinal Borgia: the others were consumed in lighting the pipes of the Turks. The Greek characters are most valuable for their antiquity. The manuscript is written in columns, and contains the names of the workmen who constructed the dykes and channels of the Nile.—Group of a Pastophorus and an Isiac priestess in basalt, supposed to be one of the most ancient monuments of this class.—An *Ibis* of white marble, with the head, neck, and feet of bronze (P).—Various Mummies from Thebes.—*Ten Presses*, containing a variety of miscellaneous smaller objects.

IV. THE COLLECTION OF ANCIENT SCULPTURE (2nd door on the l.) occupies 3 large galleries called *Porticos*, several smaller galleries or *Cabinets*, and an open court.

1. *First Portico*, called that of the Miscellaneous Objects (*dei Miscellanei*).—1. (*Rt.*) Bust of Ptolemy Soter? (H).—Bust of M. Jun. Brutus (F).—14. An Amazon on horseback (F).—16. THE WOUNDED GLADIATOR, well known as the "Farnese Gladiator," a very noble statue, full of feeling, and painfully true to nature. John Bell considers it one of the noblest in the museum. The head, arms, and feet are modern, but very ably conceived.—20. A Wrestler in Greek marble, once supposed to be Etruscan, but now generally regarded as an example of early Greek sculpture (F).—22. A Young Gladiator in the act of fighting, although wounded in the thigh: supposed to be a copy of a statue by Praxiteles? (F).—(*Lt.*) 23. Another Wrestler, the companion

statue of the one described above (F).—25. Fine head of Silenus.—29. A Dacian King as a prisoner (F).—35. The statue of M. Nonius Balbus, with an inscription, showing that it was erected to him as praetor and proconsul by the people of Herculaneum. It was found without the head, and the present one, although antique, obviously does not belong to it.—51. His father M. Nonius Balbus; 43. his mother Viciria, a veiled statue in Pentelic marble; 37, 40, 48, 56. four of his daughters, one of whom has marks of gilding on the hair. It would appear from the arrangement of the female figures, and from their having been all found in the theatre, that the inhabitants of Herculaneum displayed their affection for this family by placing their statues there, under the allegorical forms of different Muses. The statue of a 5th daughter was presented by the Prince of Elbeuf to Prince Eugene, and is now in the Dresden Museum.—A Dead Warrior and (53.) a Dead Amazon (F).—A most expressive bust, supposed to be of Sylla (F).—54. Bust of Cælius Caldus.

2. *Second Portico*, called the *Portico de' Balbi* from the celebrated equestrian statues of the elder and younger Balbus. 78. The Priestess *Eumachia*, a fine statue erected by the dyers (P).—GANYMEDE AND THE EAGLE, full of grace and beauty beyond almost any other example of the same subject (F).—119. *Hercules and Omphale*, a Roman sculpture (H).—*Hercules and Iole*, in Greek marble, but of Roman workmanship (F). This group is supposed to have supplied Tasso with the ideas of his fine description in the *Gerusalemme*, Canto xvi.—Bacchus, in Greek marble, found a few years ago near Salerno.—123. *Æsculapius* (F), a fine Greek statue said to have been found in the island of the Tiber, where there was a temple of *Æsculapius*.—126. *Bacchus and Ampelus* (restored erroneously as a Cupid), a fine group in Greek marble (F); the same subject as in the gallery at Florence, but in a better style.—147. Statue of Juno (F).—142. Good Hermes of Socrates, with an inscription in Greek.—150. Statue of Minerva in

archaic style.—152. *A Faun carrying the boy Bacchus on his shoulders*, a charming group of Greek workmanship (F), well restored by Albaccini from other antiques of the same subject. The Faun holds in his hands the cymbals; his laughing countenance is turned towards the boy, who grasps with one hand the Faun's hair to maintain his position, and with the other holds out a bunch of grapes with a tantalising and yet playful air, while he looks down upon the Faun's laughing face with an arch and affectionate expression, which is nature itself.—179. Colossal statue of Antinous as Bacchus.—186. Statue in fine military costume, restored as Julius Cæsar.—195. Bust of *Alexander the Great* as the son of Jupiter Ammon, with two small horns appearing from among the hair: the wry neck, which is very evident, and the dignified, but pensive features, which are so well known from other examples, leave no doubt that this is a real likeness of Alexander, flattered by the insignia of his assumed divinity. It is in Greek marble, but of Roman sculpture (H).—198. The equestrian statue of *Marcus Nonius Balbus, the younger*. At the time of the French invasion of 1799, while the statue was in the palace of Portici, the head of Balbus was struck by a cannon-ball and dashed to atoms, but the loss was repaired by the sculptor Brunelli, who collected the fragments, and from them formed a cast, upon which the present head was accurately modelled. The inscription on the pedestal shows that this statue, like all the others of the family of the Balbi, was erected at the public expense.—199. *Marcus Nonius Balbus, the father*, the companion statue to the preceding. The head and one hand were missing, and were supplied by Canardi, who copied the former from that of the statue in the 1st Portico. These equestrian statues, both found in the Basilica of Herculaneum, have suffered more than any others which have been disinterred.

The *Farnese Bacchus*, an exquisite figure in a graceful posture, standing on tiptoe, with his right hand raised to gather the bunch of grapes. The head

and arms are restored by Albaccini. In this portico have been deposited two *sarcophagi*, which were, till very recently, at Mileto in Calabria. The larger of them, of Roman workmanship, representing a chariot race, had been used as the tomb of Count Roger, the Norman, and was lying near the ruins of the Abbey of the Holy Trinity which he had founded at Mileto. The smaller one, with good alto-relievo representing the battle of the Amazons, had been handed down as the tomb of the Countess Eremberga, Roger's wife, and was lying in the piazza of that town.

3. *Third Portico*, called of the *Emperors*, an interesting collection; for although many of the statues are inferior as works of art, they afford a good opportunity of studying the features and expression of the rulers of the Roman world. In the centre is (193) the sitting *STATUE OF AGRIPPINA*, the wife of Germanicus. This statue was considered by Winckelmann finer than those of the Capitol or the Villa Albani. She sits in a cushioned chair of simple, but elegant form; her posture is easy, graceful, and dignified; her hands are clasped and resting in her lap; the drapery is finely disposed, and the whole expression is that of pensive resignation. 209. Bust, attributed by some to Hannibal, and by others to Brutus (C).—210. Colossal bust of *Titus* (F).—225. *JULIUS CÆSAR*, a colossal bust in Carrara marble, considered by Visconti, who describes it in the 4th vol. of the *Museo Pio Clementino*, the finest likeness known. It represents the great Roman in middle age, with the hair still upon his forehead: the countenance is serene and beaming with intelligence (F).—218. Statue of *Vitellius*.—220. Colossal bust of *Marcus Aurelius*, in Carrara marble, of exquisite workmanship and in the finest preservation (C A).—221. Colossal bust of *HADRIAN*, considered one of the finest in the museum, a very dignified and noble countenance (F).—Bust of *ANTONINUS PIUS*, of beautiful workmanship, considered the finest bust of Antoninus known (F).—223. Bust of *M. Aur. Carinus*, or of *Antoninus Pius*.—233.

Colossal sitting statue of Claudius, found without the head and arms. The discovery of a statue of Claudius in a similar attitude, at Veii, is the sole foundation for the name being given to this statue. It was the first large statue found at H, and it became the basis of the collection subsequently formed. The head and arms are of plaster.—236. Statue of Trajan, or rather a Torso with the head of Trajan added by the restorer. It is remarkable for the fine bas-relief on the cuirass, representing Minerva between two dancing figures. The arms and legs are modern (M).—Bust of Lucius Verus, remarkable for the minute workmanship of the beard, which is more like ivory carving than the graceful sculpture of Greek art.—239. A fine statue of Lucius Verus, with a head of great expression (F).—Good bust of Probus.—242. A statue of Caligula. The Romans, in their abhorrence of his character, destroyed every memorial of Caligula at his death. It was found by the Marchese Venuti; broken into fragments (M). The head was used by the ferrymen of the Garigliano to steady the wheels of the carriages which passed the river in the boat, and the remaining fragments were found lying in the yard of a small osteria in the neighbourhood. The whole were put together by Brunelli, who restored the legs, the l. hand, the rt. arm, the neck, the beard, and the l. ear. The countenance is that of low cunning and meanness; the armour is fine, and embellished with a spirited bas-relief representing a horse (probably the favourite one which Caligula made a senator) pounced upon by a griffon, while a soldier in vain endeavours to hold him by the bridle. The chief interest of the statue is derived from its having been preserved to our times in spite of all the efforts of the Romans to blot out the memory of their oppressor.—250. Bust of Gallienus; a finely executed work for the period. (C).—255. Statue of Marcus Aurelius, a noble statue, wearing a cuirass decorated with two griffons, and a Gorgon's head, as an emblem of prudence. Part of the neck,

the rt. arm; the l. hand, and the legs are restorations by Albaccini (F).—258. A colossal seated statue in the attitude and costume of Jupiter, restored with a modern head as Augustus, on the supposition that the sculptor intended to represent his apotheosis as a piece of flattery to him while living. The only authority for it is an antique cameo in which Augustus is so represented (H).—259. A finely executed bust of Caracalla; fully expressive of ferocious passions and habitual cruelty (F). This bust has been much praised by Winckelmann, as worthy of Lysippus.

Opening out of this portico is a hall containing—A fine Porphyry Basin, which, from the serpents on the handles, the reliefs of poppy-heads and marsh plants, has led to suppose it was a lustral vase from a temple of Æsculapius in the island of the Tiber. Round this hall are arranged numerous bas-reliefs, amongst which may be noticed good reliefs of a Trirème (P).—320. Bas-relief of Bacchus arriving for a banquet with Icarus and Erigone.—354. A bas-relief of Comic Actors on the stage.—358. Good relief of Caryatides.—A nocturnal sacrifice to Priapus, found in the island of Capri; the male figure on horseback is supposed to be intended for Tiberius. There is an interesting collection of sun-dials of different constructions from P. and H.

4. The *Open Court*, or, *Cortile*, adjoining this gallery, contains a miscellaneous collection of antiquities of very second-rate importance.

5. *Hall of the Florà*, opening out of the centre of the Portico of the Balbi.—131. *Antinous*, a very graceful and life-like statue, though much restored. There is an air of melancholy about the features, but the limbs are fleshy and beautifully finished (F).—*Juno*, a statue of large size, full of dignity and expression. The drapery is transparent and gracefully disposed (F).—137. The colossal statue known as the *FLORA FARNESE*, found in the baths of Caracalla at Rome, and celebrated as one of the masterpieces of ancient sculpture.

Though upwards of 12 feet in height, it is so finely proportioned and so graceful, that the unnatural effect of a colossal statue is not felt, and the spectator sees only one of the noblest specimens of the female form which Greek art has handed down to us. The head, the arms, and the feet were supplied by Della Porta and Albaccini, who, without any authority, gave it the character of Flora. Visconti thought that it represents *Hope*, and according to others *Venus Genitrix*.—143. *ARISTIDES*, the finest statue in the collection, discovered in the Villa of the Papyri at H, and ever since named and described as *Aristides*, though other critics have endeavoured to prove that it represents *Aschines*. It is as grand an embodiment of high intellectual power and calm dignity of character as was ever expressed in marble. The countenance is placid and dignified, the curling of the hair and beard graceful, the drapery exquisite. Canova considered it one of the most marvellous monuments of ancient art.—*APOLLO* playing on a lyre with the *Swan* at his feet (F), a statue greatly extolled by Winckelmann, whose criticism, however, is not generally received.—This gallery contains also the grandest Mosaic which has yet been discovered at P, found in 1831 in the House of the Faun. The subject has given rise to much learned disquisition; but it is now generally admitted that it represents the *Battle of Issus*, and that the two principal figures are those of Alexander and Darius. The composition is crowded with figures and horsemen in the very heat of the fight. One war chariot only is introduced, corresponding with the account of the battle given by Q. Curtius. The colouring is most vivid, and the execution perfect. Behind the Mosaic and on either side of the Flora are—138. THE FARNESÉ MINERVA, a colossal statue in Parian marble, nearly 7½ ft. high. Imposing in proportions and severe in design, this noble statue realises all our classical ideas of the Goddess of Wisdom. It was found at Velletri, and purchased for 36,000 piastres. It is entire, with the excep-

tion of the arms, which are restored. 126. *Bacchus*, a fine statue of Roman sculpture of the time of Hadrian: the hands are restorations by Albaccini (F).—147. *Juno*, a fine statue (F). At the S. extremity of the Portico of the Balbi we enter

6. *Hall of Jupiter*.—Colossal sitting statue of *Jupiter Stator* (Cu); an undoubted specimen of Greek art, very dignified and imposing, though cruelly retouched and scraped.—414. The *Torso FARNESÉ*, or the *Torso of Bacchus* (F), a masterpiece of Grecian art, regarded by some as a work of Phidias. Nothing can be more elegant than the graceful attitude of the neck and the body, or more soft and true to nature than the exquisite delicacy of the flesh. It differs from the *Torso Belvedere*.—415. *Sarcophagus*, with a bas-relief representing a Bacchanalian festival, with Bacchus drunken in his car, and Hercules resting upon Iole (F).—421. *Bacchus drunken*, a highly finished and most animated bas-relief, considered by Winckelmann one of the finest bas-reliefs of Grecian art.—422. *PSYCHE* (C A), a fragment full of feeling, grace, and beauty, and ascribed by some to Praxiteles. The surpassing loveliness of the countenance is combined with elegance of form and delicacy of attitude. It would seem, from the posture of the figure and the expression of her countenance, as if a Cupid stood on her right, and they were apparently in conversation. It is probably the most beautiful representation of *Psyche* in existence.—450. A beautiful Grecian bas-relief of *Venus* and *Helen*, *Cupid* and *Paris* or *Alexander*, and *Pitho*, the goddess of persuasion; all of them, except *Cupid*, have their names inscribed in Greek.

7. *Hall of Apollo*, or the *Hall of the Coloured Marbles*.—Crouching statues of Barbarians, in Pavonazzetto marble, with heads and hands in black.—467. *Apollo Musagetes*, in green basalt; *Apollo*, in the act of repose, bends his right arm gracefully over his head, and suspends his lyre with the left.—Bust of *Marcus Aurelius*; the head, beautiful

and delicately worked in Carrara marble, is inserted in a bust of oriental alabaster (F).—472. Statue of Ceres and of Isis, in the dark grey marble called *bigio morato*, greatly restored (F).—481. Bust of Annius Verus.—*Statue of Diana of Ephesus*, in oriental alabaster, with the head, hands, and feet of bronze. This fine specimen of Roman sculpture is in the highest state of preservation, even in the minutest details. The characteristic emblems of the *Dea Matrix*, whence arose the epithet of *multinam-mea*, are also well preserved. The head is surmounted by a species of circular diadem with eight *chimæras*; and there are three lions on each arm. On the breast are various zodiacal signs, with four winged female figures, supposed to typify the four seasons (F).—487. Statue of Meleager, in rosso antico.—493. Bust of Junius Brutus.—494. A very curious Mosaic, the ground slate, the figures consisting of dancers, persons engaged in sacrificial operations, &c., in giallo antico, in the style of the *pietre commesse* at Florence.—497. Bust of Julia Pia.—In the middle of the hall is (501) a semi-colossal sitting statue of the *Apollo Citharæda*, of a single piece of porphyry, with the exception of the extremities, which are of white marble. It is crowned with laurel, and wears the theatrical costume. It holds the lyre in the left, and the plectrum in the right hand. The drapery is finely arranged and admirably chiselled. The rarity of the material gives great value to this statue, independently of its merit as a work of art (F).

8. *Hall of the Muses*.—It contains the statues of the Muses found in the theatre at H; some of them are very good. Mnemosyne, Terpsichore, and Clio are in Pentelic marble.—509. Sitting statue of *Apollo Musagetes*, remarkable for the carving of the feet (F).—528. Mezzo-relievo of four figures, of exquisite workmanship, supposed to represent Apollo or Bacchus and the Graces (F).—531. In the middle of this hall is the splendid Vase of Greek marble, covered with bas-reliefs representing the *Birth of Bacchus*. Mercury is represented consigning the infant child to the nymph Nysa, who is assisted by three Bacchantes and three

Fauns, who are rejoicing at the birth. A graceful wreath of vine leaves and tendrils crowns the vase. In the middle is inscribed the name of the sculptor, Salpion of Athens. This unrivalled specimen of art, which has been described by Montfaucon, Spon, and other writers, was found among the ruins of ancient Formia, in the bay of Gaeta, and it lay for a long time on the beach, where it was used by the boatmen to moor their boats: the marks of the ropes are distinctly visible. It was afterwards removed to the cathedral of Gaeta, where it was used as the baptismal font. It stands on a Puteal, with reliefs of Jupiter, Mars, Apollo, Bacchus, Æsculapius, Hercules, and Mercury (F).

9. *Hall of Adonis*.—536. The *Hermaphrodite Bacchus*; a singular but characteristic statue, with very light and well-arranged drapery. It has been greatly restored (P).—538. Winged statue of Cupid, of Greek workmanship, supposed to be one of the antique copies of the Cupid of Praxiteles (F).—554. *Puteal*, or mouth of a well, with a bas-relief of the best times of Greek art, representing the process of wine-making by Silenus and the Satyrs (N). On it stands (558) *Cupid* entangled in the folds of a dolphin; a curious and well-executed group (F). Three large Sarcophagi, with indifferent reliefs.—In the middle of the apartment (556) the *Adonis* (C), a finely proportioned and highly finished figure. It has been restored in parts.

10. *Hall of Atlas, or of Illustrious Men*.—It contains a number of busts and statues of ancient poets, orators, etc. Here stood formerly the *Aristides*.—562. Statue of Cicero in the act of speaking; the head, hands, and right foot are modern (H).—592. Bust called *Plato*, but which is a good head of *Bacchus* on a modern bust (H).—589. Bust of Socrates (F).—566. Homer, a dignified and venerable statue, of Greek sculpture, finely preserved (H).—575. Bust of Demosthenes, of Greek sculpture (H).—582. Bust of Herodotus, with his name in Greek characters (F).—585. Statue of Sylla; the head is that of

Sylla, but it is only an adaptation to another figure (H). In the middle of the hall is the kneeling (597) *STATUE* or *ATLAS* sustaining a celestial globe; a very interesting monument of Roman art, and one of interest to the student of ancient astronomy. Of the 47 constellations known to the ancients, 42 may be distinctly recognised; the five wanting are *Ursa major*, *Ursa minor*, *Sagittarius*, *Equus*, and *Canis minor*. The date of this sculpture is probably anterior to the time of Hadrian (F).

11. *Hall of Tiberius*.—601. A *Vestal*, a favourite bust, known by the popular name of the *Zingarella* (F).—613. Bust of *Themistocles*, supposed to be the copy of a fine antique (H).—620. Colossal head of Alexander the Great.—624, 627. Two colossal busts of *Juno*, very fine and well preserved, the first of Greek, the second of Roman workmanship (F).—25. *Group of the Nereid*, a most graceful production of Grecian sculpture (P).—645. A fine bust of *Homer* in Greek marble (F).—652. A beautiful *Vase*, ornamented with bas-reliefs representing a *Bacchanalian* procession (H).—648. A double *Hermes*, with heads of *Herodotus* and *Thucydides*, inscribed with their names in Greek characters (F).—649, 650. Two beautiful candelabras, ornamented with chimeras, heads of rams, storks, &c. (F).—Vase with *bacchanalian* reliefs in an early Greek style (F).—653. A quadrangular *Pedestal* of Greek marble, erected in honour of *Tiberius* by the 14 cities of *Asia Minor*, which he rebuilt after they had been damaged by an earthquake. Each city is represented by a symbolical figure wearing its national costume, and distinguished by the name inscribed below it. It was found during Addison's visit in 1693, in the *Piazza della Malva* (Pz).—654. Colossal *Head of Tiberius* on a modern bust (F); one of the best portraits of the imperial tyrant in his early youth. The room beyond this contains a miscellaneous collection of smaller marble objects lately discovered at *Pompeii*—busts, statues, architectural ornaments, weights, mortars, &c.

12. *Cabinet of the Venus Callipyge*.—A crowd of *Venuses* in one room has a

strange and almost ludicrous effect, more particularly as they are almost all in the same attitude, as if frightened at the intrusion of a stranger. They have been collected here from every room in the *Gallery of Statues*, from a feeling of false delicacy, and are at present hermetically closed to the visitor; there is not now a naked figure of a *Venus* or other female exposed to the public view in any part of the museum. The principal statue of the collection is the *VENUS CALLIPYGE*, found in the *Golden House* of *Nero*, and long considered to be one of the *Venuses* of *Praxiteles*. The rt. leg, the rt. hand, half of the l. arm, the whole of the l. hand, the naked part of the breast, and the head are restorations by *Albaccini*. Notwithstanding these extensive additions the statue is very graceful and worthy of its fame. The other *Venuses* in this cabinet have been much patched by restorations, and have scarcely any claim to beauty.

V. THE COLLECTION OF INSCRIPTIONS, or the *MUSEO EPIGRAFICO*, and the *TORO* and the *ERCOLE FARNESE*.—At the entrance are the two *Triopcean columns* of *cipollino*, so called from having been discovered in the villa of *Herodotus Atticus*, called *Triopium*, on the *Via Appia*, near *Rome*; they have each a Greek inscription, which has been illustrated by *Visconti*. The *Museo Epigrafico* contains upwards of 1600 inscribed monuments from *Herculanum*, *Pompeii*, *Stabia*, *Pozzuoli*, *Baiæ*, *Cumæ*, *Ischia*, *Capri*, and other places near *Naples*, and several from *Rome* which belonged to the *Farnese Collection*. Those in the two halls on the rt. and l. of the entrance are chiefly from *P* and *H*, amongst which are most worthy of notice—in the division on the rt., those relative to the restoration of the *Temple of Isis* at *Pompeia*, by *N. Poppidius Celsius*; after the earthquake of A.D. 61; of the *Temple of Cybele*, *Matris Deum*, in the 17th year of the reign of *Vespasian*, after the same awful visitation, *TERRÆ MOTV CONLAPSVM*; of several dedicatory ones by *L. Mammius* to *Antonia*, *Germanicus*, and *Claudius*; and a curious set of standard measures of capacity,

set up in the Forum by Clodius Narceus the Duumvir, by order of the Decurions. In the corridor on the l. are similar inscriptions, in beautifully formed letters, to L. Mammius Rufus, who repaired the basilica and the theatre, with its orchestra, at his own expense, *pecuniâ sua*; and to M. Holconius Rufus Celer, who rendered the same with regard to the *Crypta* and *Tribunalia*. The inscriptions are arranged in the 2 classes of sacred, honorary, to public functionaries, sepulchral. Oriental Greek, Oscan, early Christian, and miscellaneous.—1414. THE TONO FARNESE. This celebrated group is described by Pliny as one of the most remarkable monuments of antiquity. He tells us that it was brought from Rhodes to Rome, and was the joint work of the Rhodian sculptors *Apollonius* and *Tauriscus*, who cut it from a single block of marble. Asinius Pollio, the great patron of art in the time of Augustus, is believed to have purchased it. It was found in the Baths of Caracalla, much injured. The principal restorations were made under the superintendence of Michael Angelo by Bianchi, who added the head of the Bull, the upper part of the figure of Dirce, a great portion of the figures of Amphiön and Zethus, and the whole of that of Antiope except the feet. The group was placed by Michael Angelo in the court of the Farnese Palace at Rome, where it served to decorate a fountain. In 1786 it was brought to Naples, and placed in the Villa Reale, from which it was removed to this museum. The subject is the tale of the revenge of Antiope and her two sons (Zethus and Amphiön) on Dirce, for having seduced the affections of her husband Lycus, King of Thebes, who, being enamoured of her, had despised and repudiated his queen. Her two sons, enraged at the insult, offered to their mother, resolved on tying their victim to the horns of a bull. But Antiope interposed, and prevailed with the young men to restrain the animal, and unbind her rival. Several animals are represented in relief round the base.—At the opposite extremity of the gallery is the FARNESE HERCULES,

or the Hercules of Glycon. It was brought by Caracalla from Athens to adorn his baths, and was found among their ruins in 1540 by Paul III., but the legs were wanting. Cardinal Alessandro Farnese employed Michael Angelo to supply them, and from his model in terracotta the missing limbs were executed and added to the figure by Guglielmo della Porta. Twenty years afterwards the original legs were found in a well, 3 m. from the baths, on the property of the Borghese family; but Michael Angelo was so well satisfied with the restorations of Guglielmo della Porta that he would not allow them to be replaced. The antique legs remained in the possession of the Borghese family until a few years since, when the present Prince Borghese presented them to the King of Naples, who restored them to the statue. This celebrated statue represents Hercules resting on his club, which seems to bend beneath his ponderous arms; while the expression of complete fatigue, both in the countenance and limbs, is combined with a display of strength, even in repose, which is perfectly supernatural. Upon the rock upon which rests the club, is inscribed the name of the Athenian sculptor Glycon. Few statues of antiquity were so admired by the ancients themselves as the Hercules of Glycon. It was impressed on the money of Athens, and afterwards on the coins of Caracalla; there is reason to believe that the Romans had many copies of the statue executed by their best artists. One of them is in the Palazzo Pitti at Florence, and there is a small bronze copy in the Villa Albani at Rome. In modern times much has been written on the powerful execution of the statue, and it has been often described as a masterpiece of sculpture. But the anatomist John Bell, maintains that it is unworthy of such praise, for the reason that it is not true to nature. The other two heroic statues here are called Tiberius and Atræus: they have been much restored, a head of Commodus being adapted to the latter. A very curious Calendar, found at Pompeia, has been lately removed to

the Hall of the Toro. It consists of a square block of white marble, on the 4 sides of which have been inscribed the 12 months of the year: at the head of each is a representation, in relief, of the sign of the zodiac, followed by the name of the month, with the number of its days, the nones, and the mean length in hours of the day and night; the designation of the corresponding sign of the zodiac, the name of the tutelary divinity, the most important agricultural occupations of the month, and its principal religious festival. Thus we see that January had 31 days, that the nones were on the 5th, the hours of the day $9\frac{1}{2}$ and of the night $14\frac{1}{2}$, that the reeds and canes were to be cut down, the sun in Capricornus, that Juno was the tutelary divinity, and that the Penates were to be sacrificed to. This calendar is interesting also as showing the period of the sowing and reaping; thus we see the former *Sementes Triticearia* in November, and the latter *Secatur Segetes* in May, showing that it was made for the district in which it was found. In the outer court are several early Christian inscriptions from the catacombs, several mutilated statues, sepulchral cippi, mediæval sarcophagi; and in the niches around senatorial statues from Herculaneum.

VI. THE GALLERY OF BRONZE STATUES, the most extensive and interesting collection of this kind in the world, consists for the greater part of objects discovered at Herculaneum and Pompeii. Many of these are of great interest and beauty: indeed this is perhaps the most interesting part of the Museo Borbonico; and from the arrangement, as well as the determination of the objects in it, is by far the most satisfactory of the whole collection. 79. MERCURY IN NEROSÉ, the size of life. The figure inclines gently forward; the limbs are in the soft bloom of early manhood; the proportions are perfect, and the sweet expression most beautiful. It is in admirable preservation, nothing being wanting but the caduceus, of which there is still a fragment in the right hand (H).—2, 5, 8, 22, 34. Six statues

of actresses or dancers, found in the *proscenium* of the theatre at H. The finest of the group is the one (No. 34) which binds the hair with a fillet inlaid with silver, an ornament characteristic of the dancing girls in the time of Homer.—6. Bust of Ptolemy Phimotor.—7. Bust of Caius Cæsar.—Bust of E. Lepidus. 10. Bust of Livia, with an artistical coiffure or wig (*galerus*), of excellent workmanship (H).—52. THE SLEEPING FAUN. The right arm bent back over the head; the disposition of the limbs, and the half-opened lips, are beautifully true to nature, and indicative of the deep sleep which follows active exercise. It was found in 1756 in the villa of the Papyri at H.—14, 24. Busts of the philosophers Heraclitus and Democritus.—17. Bust of *Berenice*; one of the finest and most graceful portraits in the gallery. When exhumed in 1756, the eyes and lips were encrusted with silver, of which the traces are still visible (H).—18, 20. Two *Discoboli* in the act of watching the direction of the *discus* which they have just thrown; most spirited and life-like figures, full of natural grace and expression (H).—Fine and well-preserved busts of (23) *Ptolemy Philadelphus*, with the diadem ornamented with laurels; 6. *Ptolemy Philometor*, and 21. *Ptolemy Soter*, both wearing the diadem (H).—31. *Ptolemy Alexander* (H).—69. *Ptolemy Apion*.—26. A colossal statue of a female in the act of adoration, called also *Pudicitia* and *Faustina*.—30. Fine statue of an attendant on the altars, called one of the young *Camilli*, in the Hall of the Bronzes, at the Capitol (Rome).—33. Fine bust of *Caracalla*.—37. Bust of *Commodus*?—39. Bust of *Antinous*, as *Bacchus*, from Rome.—41. Statue of *Antonia*, the wife of the younger *Drusus* (H).—43. Male bust, called *Scipio Africanus*, but without the scar seen on all the well-authenticated heads of that celebrated character, one of the finest and most characteristic heads in the Museum. It was found in the villa of the Papyri at H.—46. Bust, called *M. Agrippa* (P).—49. Colossal statue of *Nero Drusus* in sacerdotal robes, remarkable for its fine drapery, &c. (H).—50. Bust of *Plato*, attributed by others to *Zeuxippus*.

It is a grand bust, somewhat severe in character, but of beautiful workmanship (H.—53. *Bust of Archytas*, with his head bound with the national fillet of the wool of Tarentum; a most interesting portrait (H).—56. A lovely small statue of the Venus Anadyomene, found at Nocera dei Pagani, the only one of the Goddess of Love now exposed to view of that divinity in the Museum.—54. Heroic statue of *Clodius Pappus*, found with the inscription which is now inserted in the pedestal, stating that it was bequeathed to the municipalities by the son of Lucius Seneca, in honour of Drusus. The ring on the finger of the left hand bears the distinctive lituus of Roman nobility (H).—57. A small and graceful statue of *Fortune* standing on a globe (P).—58. A small *Statue of Apollo*, holding in one hand a lyre, and a plectrum in the other; the eyes are of silver. A beautiful and precious work of art (P). The features are so perfectly feminine, that it has been called the Hermaphrodite Apollo.—59. The *Dancing Faun*, the most beautiful of all the bronzes found at Pompeii; the house in which it was discovered retains the name of the "House of the Faun." Nothing can surpass the light and graceful character of this figure.—60. *Bacchus and Anepheus*, a very elegant and interesting group, with silver eyes, standing on a semicircular base inlaid with a garland of silver olive leaves. It was found in 1812, with other objects of value, in the dyer's caldron (No. 82) at P, in a room of the House of Panza. Marks of some linen fabric may still be traced upon the surface of these figures; and it is supposed that the owner, in his anxiety to save his treasures, had wrapped them in a linen cloth, and was in the act of removing them in the bronze caldron, when the fiery eruption compelled him to seek safety in flight.—61. *Colossal statue of Augustus* deified, holding the sceptre in his right, and the lightning in his left hand, in imitation of Jupiter (H).—62. Small statue of Caligula in armour, with the representation of the Quadriga and a Victory on the cuirass, in inlaid metal and silver (H).—63. Bust of Cl. Marcellus (F).—66. *Bust of Seneca*, with glass eyes, a speaking and most intellectual

head, with ragged locks of hair falling over the brow. It is one of the finest bronze busts in the Museum (H).—64. Portion of a statue of Diana, found with that of Apollo (No. 81), near the Forum at Pompeii; the hole in the back of the head is shown by the custode as that through which her priests, by means of a tube, the statue being attached to a wall, delivered the oracles of the divinity to her devotees—a pure invention.—70. A fine group of the infant Hercules killing the Serpents, with the Labours of the demigod round the base, a fine work of the 15th century.—75, 76. Two deer, the size of life, very graceful and full of nature (H).—77. A *Dancing Faun* reposing on the lion's skin, and imitating with his fingers the music of the castanets; an admirable work, showing the power which ancient artists had to idealise a coarse subject (H).—78. In the centre of the Hall, one of the Bronze Horses from the Quadriga of Nero, from near the Temple of Hercules at H.—81. A running Hermaphrodite, called the Pythian Apollo; the head that of a female; a fine statue (H).—83. A large bronze water-cock, which, after the lapse of 18 centuries, still contains water, being hermetically closed, as is rendered evident by shaking it. It was found probably in the baths erected by Tiberius at Ponza.—84. *Colossal head of a Horse*, one of the very noblest specimens of Greek art which has been preserved to our time. It is the only remaining portion of a colossal horse which stood in the pronaos of the Temple of Neptune, now occupied by the Piazza di San Gennaro. The lower orders considered it had been the work of Virgil, and to be endowed with miraculous powers in curing the diseases of horses; to remove the latter superstition, Cardinal Carafa, archbishop of Naples, had the statue melted down in 1322, and the bronze converted into bells for the cathedral. His kinsman, Diomede Carafa, Conte di Maddaloni, saved the head from such Vandalism, and had it placed in his palace, where it remained until 1809.—95. *Bucephalus*, a small but exceedingly beautiful statue of a horse, with silver head-band and bridle. As it was found at H., in the

same spot with the equestrian statue of Alexander, it is supposed that it was intended to represent Bucephalus.—95. A small statue of ALEXANDER THE GREAT mounted on Bucephalus; one of the most interesting objects in the Museum. Alexander is a noble figure; the head, divested of the helmet, and bound simply with the royal diadem, is full of heroism and animation. The horse is quite equal to his rider in energy and vigour. The reins, elaborately worked, are of silver. The rare occurrence of statues of Alexander, and the exquisite workmanship of this group, almost entitle it to be considered unique (H).—100. A small statue of *Fortune*, with the attributes of Isis. A beautiful work of art in the highest state of preservation. The dress is inlaid with silver (H).—107. A small equestrian statue of an *Amazon* (H). Besides the busts and statues there are several large bronze caldrons in the centre of the Hall.

VII. The CINQUECENTO COLLECTION contains 1200 specimens arranged in 3 rooms, preceeding the collections of *Terre Cotte* and Roman Glass, among which the following may be mentioned: In the *First Room*, some early Christian paintings from the catacombs, and several busts of Roman personages, the heads in white, the busts in coloured marbles. In the *Second Room*, a Sacramental Tabernacle, in bronze, designed, it is said, by Michael Angelo, and cast by Jacopo Siciliano. A bas-relief of the Passion of Our Saviour, in alabaster, which belonged to King Ladislaus, and was presented by his sister Joanna II. to the monks of S. Giovanni Carbonara. A bronze bust of Dante, said to have been made from a cast taken after death. A bronze bust of Ferdinand of Aragon. Two marble busts of Paul III. and of Charles V. A splendid bronze chest, known as the *Cassetta Farnese*, and in the form of a temple, adorned with reliefs and with 6 oval intaglios on rock crystal, representing the Combats of the Amazons, between the Centaurs and the Lapithæ, Meleager and Atalanta, a procession of the Indian Bacchus, a Race in the Circus, and a Naval Action

between Xerxes and the Greeks. They were executed by *Joannes de Bernardi*, of Castel Bolognese. The sword and poniard of Alessandro Farnese, with an agate handle which bears the inscription *DVCE TVTVS ACHATE*. A numerous collection of sacramental vessels, carved figures in wood and ivory. A few specimens of Majolica, and of a handsome blue pottery, with the Farnese arms, of the time of Paul III.; a series of mediæval seals; a globe in brass, brought from the East as a present to Cardinal Borgia, and described by the astronomer Toaldo. It bears an Arabic inscription. A bronze paten, used as an armlet, with two Arabic inscriptions. Some curious pictures brought from India, and a collection of miscellaneous objects from the South Sea Islands.

VIII. The COLLECTION OF ANCIENT GLASS is very extensive. It consists of upwards of 4000 specimens, including almost every article into which glass is capable of being moulded, and occupies a room beyond the Mediæval or Cinquecento collection. Many of the specimens show the remarkable skill which the Romans had attained in this branch of manufacture. Among them are wine-bottles, plates, water-jugs, cups, decanters, cruets, tumblers, urns, chalices, scent-bottles, pots of rouge and perfumes, funnels, bottles of medicines, fruit-dishes, necklaces, cinerary urns still containing human bones, &c. &c. The window glass found in the villa of Diomed (P) shows how early its use had become essential to domestic luxury. Among the vases is one of remarkable beauty, containing human ashes, discovered in a tomb attached to the House of the Mosaic Columns (P) in 1837. It resembles the Portland vase in appearance and style, and in grace and elegance of execution. The reliefs are in a white semi-transparent material, which appears to have first coated the whole body of the vase, and then to have been removed by the workman. When discovered it was broken in three places, but the fragments were carefully collected, and the whole has been restored with great skill. There is a flat vase

(2775) with a handle in the same kind of glass, on a stand; and a very fine (2776) though broken specimen of a tazza, made up of fragments of coloured smalt and glass remelted, in the centre of the room. The collection of lachrimatory vases, &c., in coloured glass and smalt, from Magna Græcia, is far inferior to that in the British and other Museums.

IX. *TERRE COTTE, or UNPAINTED and COARSE POTTERY.*—This collection, which is very extensive, is arranged in 3 rooms beyond the mediæval objects and ancient glass. The specimens in the *First Room* are principally coarse vessels connected with domestic economy, very similar to those now in use in this country. In the recess of the window are two *Gliraria*, or cage vases, in which the ancients fattened dormice, which they considered as a great delicacy for the table. In one of the presses opposite the entrance is a fine cup in red Arezzo ware, covered with bas-reliefs, and with the hospitable inscription, *MINE, AMICE DE ME.*—*Room II.* On the floor are several Etruscan urns in terracotta, each having a recumbent figure on the lid; and near the window two colossal statues of Hygieia or Juno, or of Æsculapius or Jupiter, found at Pompeia; 2 puteals, or mouths of wells or cisterns, with reliefs. In the presses are preserved the celebrated Volscian bas-reliefs found at Velletri, and formerly in the Museo Borgia; they are unfortunately mere fragments, but in a good early or Etruscan style: they represent warriors on horseback and in chariots; traces of the painting still exist on them. In another of the presses in this room is a curious collection of those money-boxes, still used in many countries on the continent, and in France called *tres lires*, in which coin can be introduced but not withdrawn without breaking the vessel, a mode used by children and the lower orders to deposit their savings: in one of these vases are the hoardings of an inhabitant of Pompeia, 18 centuries ago, consisting of several coins of the

reign of Vespasian. The collection of earthenware lamps, in such general use amongst the poorer classes, is very extensive in this room.—*Room III.* The presses here are filled with reliefs in terracotta, but very inferior to those to be seen at Rome, in the Vatican and Campana collections, with small busts, votive figures, legs, arms, &c., statuettes, and numerous unpainted vases, some with Etruscan forms. In the centre of the room are three of those curious vases from Apulia, with painted figures projecting, open at the bottom and top, and which are supposed to have served as the chimneys or terminal portions of hot air or vapour conduits in the thermæ of the Apulian houses—they appear to be peculiar to that part of Italy.

X. *THE RESERVED CABINET*, near the Cabinet of Gems, a part of the Museum to which admission was only granted on a special application from the Ambassador, by the "Maggiordomo Maggiore and Soprintendente di Casa Reale," under whose department the Museum is placed. At present all admission is impossible, from the same qualms of false delicacy which have shut up all the Venuses in the Museum from public view, and breeched in sky-blue inexpressibles the *ballerine* of the theatres.

XI. *ROOM OF THE PAPYRI.*—This collection excites the strongest interest, not merely for the intrinsic value of the ancient writings, but also for the skill with which masses of blackened matter, buried for centuries, and changed by the action of air and moisture into what were at first considered to be sticks of charcoal, have been unrolled and successfully deciphered. Nearly the whole collection was discovered in 1752, in a suburban villa at Herculaneum, in a small room which had evidently been a library, for the papyri were ranged in presses round the walls of the apartment. The workmen destroyed those which were first discovered, thinking that they were mere pieces

of charcoal; but on the opening of this room the remarkable arrangement of the rolls excited curiosity, and led to the discovery of Greek and Latin words. The whole collection in the villa was then carefully preserved, and deposited in the Royal Museum at Portici, together with seven inkstands of various forms, a stylus and its case, bronze busts of Epicurus, Zeno, and Hermachus, bearing their names in Greek letters, and other articles which were found in the same apartment. The first person who suspected the real character of the papyri was Paderni, who, in a letter to our countryman Dr. Mead, expressed his conviction that the supposed sticks of charcoal were MSS. altered by the action of the fire. A long time elapsed after this discovery was verified by further observations before any practical means of unrolling the papyri was devised. The papyrus was formed of thin laminae of the vegetable tissue of the rush whose name it bears; and these laminae were pasted together so as to form a long narrow sheet varying from 8 to 16 inches in breadth. The surface was polished with some hard substance, and the ink was then applied with a reed or *calamus*. This ink, however, being a simple black fluid, without a mordant, was liable to be effaced by the application of moisture. The utmost skill and caution were therefore necessary in unrolling the papyri to preserve uninjured the writing upon their surface. Mazzocchi tried in vain the plan of placing them under a bell glass in the sun, believing that the moisture and heat would detach the leaves. The Padre Piaggi at length invented an ingenious machine for separating and unrolling them, which, although tedious in its operation, is still used as the best that has yet been suggested. Sir Humphry Davy visited Naples for the purpose of ascertaining whether the resources of chemistry could not be made available in discovering a more expeditious and certain process of unrolling. After analysing several papyri, he tried various experiments with more or less success, but at last he relinquished the undertaking, from disappointment, it is said,

at the failure of his plans. The number of papyri now exceeds 1750, of which about 500 have been successfully unrolled. Two volumes of the transcripts have been published. No MS. of any known work has been discovered; and so far as the examination has yet advanced, the library seems to have consisted chiefly of treatises on the Epicurean philosophy. Two books of a *Treatise de Natura* by Epicurus, and some on Music, on Vice and Virtue, and on Rhetoric by Philodemus, a philosopher from Syria, who appears to have visited Rome in the time of Cicero, are the most important of these discoveries. Nearly all the MSS. have lost their first leaves, but the titles are repeated at the end. They are written in columns containing from 20 to 40 lines in each, and without stops or marks of any kind to indicate the terminations of sentences or the divisions of words. The letters of the Greek MSS., with the exception of the ω , are all capitals; some of them are peculiar in form, and bear accents and marks of which all knowledge has been lost. The α , Δ , ϵ , Λ , μ , ρ , and Σ , as Winckelmann pointed out nearly a century ago in his letter to Count Bruhl, differ in character from all other examples of ancient writing with which we are acquainted. The columns are from 3 to 4 inches in width, and are separated from each other by spaces of about an inch; they are also in some cases divided by red lines.

XII. COLLECTION OF GOLD AND SILVER ORNAMENTS, AND VASES, CANEOS, GEMS, AND ARTICLES OF FOOD, COLOURS, &c. (*Oggetti Preziosi*).—The mosaic which forms the floor of this apartment is ancient; the portion at the entrance is the celebrated representation of a watchdog chained, with the inscription CAVE CANEM, Beware of the Dog: it was found at the door of the House of the Tragic Poet at Pompeii. This room is surrounded by presses; on entering, the first on the l. contains miscellaneous articles of food, such as figs, hazel-nuts and walnuts, carubapods, wheat, and several species of sea-

shells, Tritons, Cypres, Cones, still preserving their brilliant colours: they were probably preserved, as we do nowadays, as curiosities. In the two next presses are preserved the silver ornaments and vases: amongst the latter are particularly worthy of notice, —a silver vase from Herculaneum, with reliefs representing the Apotheosis of Homer; two with reliefs of victories; a large series of spoons; a very curious sundial in the singular form of a shoulder of ham; on its surface are engraved the names of the months and certain lines to enable the observer to determine the hour by the projection of the shade cast by a style upon them; from mathematical or gnomonic consideration it would appear that this singular little instrument was constructed rather for the latitude of Rome than for that of Pompeii, where it was found. Another remarkable specimen in the same press is what from its form appears to have been a reading-glass, or concavo-convex lens: the decomposed state of the glass prevents its magnifying powers being now ascertained. Press 3 contains three very handsome tripods or incense-burners; two very beautiful cups with rich foliage in high relief; two small vases with reliefs of male and female centaurs and lovely Cupids; a series of silver vessels found at Pompeia, in the House of Meleager; a collection of rings from the Greek tombs of Armento in the province of Basilicata; and a collection of plate, including jelly-moulds, dishes, &c., discovered at Pompeia in 1836. In the lower part of this press are three silver salvers, on which Annibale Caracci engraved representations of a Bacchanalian Feast, and of a Deposition from the Cross. Press 4 contains gold ornaments, amongst which are worthy of notice—a gold chain, armlet, necklace, a matrimonial ring and earrings, found with a female skeleton in the House of Diomed at Pompeii (see p. 200); several armlets with serpents' heads, some with inscriptions, from the same place; graceful brooches with small figures of Bacchus and other divinities; a series of gold articles from

the tombs at Rievo, celebrated for their Etruscan vases, consisting of a most beautiful lady's necklace formed of heads of the bearded Bacchus, acorns, &c. Earrings richly chased; two small bottles in coloured smalt, in handsome gold stands—they probably served to contain perfumes; a handsome necklace from S. Agata dei Goti, the ancient *Saticula*; a portion of another from Nola, composed of richly chased gold cylinders, inlaid with garnets; several rings from Herculaneum and Pompeia—amongst the latter, one having still the finger-bone of the wearer in it; a Roman bulla worn round the neck; an ibex or bouquetin in massive gold from Edessa in Asia—it belonged to the Museo Borgia; gold leaf, necklaces, earrings, fibulae, hair-pins, &c. &c. Before the window is the celebrated *Tazza Farnese*, in onyx or sardonyx, considered as the most precious object of its kind that has been preserved to us. It consists of a shallow cup of 8 inches in diameter, richly decorated with reliefs both within and without. Outside it is ornamented with the head of Medusa, covering the whole surface; within with a richly sculptured group of seven figures, which have given rise to much antiquarian discussion as to the subject it represents. Visconti considers it to refer to the foundation of Egypt produced by the overflowing of the Nile, personified by the figure of an old man seated beneath a tree; whilst Quaranta supposes it to be relative to the festival of the harvest, instituted by Alexander the Great when he founded Alexandria.

The presses on the right-hand wall contain, first, several articles of food and of household use—dates, walnuts, figs, pine-kernels, pomegranate-seeds, eggs, oil desiccated, &c. Not the least curious object here is a loaf of bread on which is impressed the baker's name, Q. CRANIUS. Portions of nets, with the needles used in making them; jars, in earthenware and glass, containing oil, olives, and grain; corks for bottles; and a slab with spatula for preparing pills. There are also several carbonized remains of wearing apparel,

of ropes, nets, &c. In one of these presses is the purse, containing coins of the reign of Claudius, found with the skeleton in a house at Pompeii. In two other presses are preserved the contents of a colour-dealer's shop, consisting of masses of different colours, all metallic, of sulphur, pumicestone, talc—in this case a variety of foliated gypsum; and in that on the rt. of the entrance is a large specimen of Amianthus tissue or cloth, used in burning and collecting the ashes of the dead—it was found in a cinerary urn near Vasto, in the Abruzzi; beneath some interesting sculptures in ivory of recent discovery at Pompeia, amongst which a small statue of Hercules, nearly in the same pose as the Ercole Farnese; fragments of a small group which appears to have been a copy of the Toro Farnese; and a small statue of Venus, remarkable for being covered with a gold coating.

In a series of glass cases in the centre of the room are the cameos, intaglios, rings, &c. Some of the cameos are very beautiful: such as Jupiter destroying the Titans; a fine head of Medusa; Iola with the club of Hercules; a head of Lysimachus horned; a copy of the part of the Toro Farnese group which represents the son of Antiope releasing Dirce from the bull's head, and which is said to have been used under M. Angelo's direction in the restoration of that celebrated specimen of ancient statuary; a good head of Augustus, and one of Tiberius in paste. Amongst the intaglios are a good likeness of Galba; a cornelian in the form of a bulla, with the heads of Marcus Aurelius and Lucilla engraved upon it; a cornelian with the head of Apollo, surrounded by the 12 signs of the Zodiac; Ajax and Cassandra, &c. In the 3rd case are several specimens of onyx and cornelian prepared for the work of the cameo engraver. The 4th case contains a very rich collection of finger-rings. One from Ruvo has a large, but coarse emerald set into it: the stone is pierced with a cavity, in which poison is supposed to have been secreted. A massive gold ring with

a fine male head, probably of Brutus: it was discovered near Capua last year, and, being purchased by the king for double the value of the metal, forms one of the important additions of recent date to the collection of *Oggetti Preziosi*.

XIII. The NUMISMATIC COLLECTION numbers, it is said, 40,000 specimens; and is particularly rich in medals and coins of Magna Græcia, Sicily, and of the Middle Ages: it has remained closed for several years, and permission under no circumstances can at present be obtained to visit it.

XIV. The MUSEUM OF SMALL BRONZES occupies 7 spacious rooms, and brings before us the objects of every-day life of the inhabitants of Pompeii. As most of them indicate their use, we shall only point out the most remarkable. The marble floors in all the rooms have been brought from ancient edifices at Pompeii, Herculaneum, Capri, &c., after having undergone, however, considerable repairs. 1st Room, containing chiefly *kitchen utensils*, such as kettles, caldrons, saucepans, frying-pans, &c. In the centre on a mosaic table is a portable stove, with a compartment surrounding for heating water, on the same principles as in our modern kitchen-ranges. In the presses may be seen moulds for jellies, in the form of birds, rabbits, hares, &c.: the collection of steelyards, balances, and weights is very interesting. Signor Paderni, when they were discovered at (H), in 1758, communicated to the Royal Society of London that many of the scales and balances, and all the weights, were similar to those now in use at Naples. One pair of scales has its beam graduated, with a moveable weight attached to it, to mark the fractional parts. One of the steelyards is marked on the beam with Roman numerals from x to xxx, and bears an inscription showing that it was verified or compared in the Capitol, in the reign of Vespasian:—EXACTA. IN. CAPITO. Several of the counterpoises of these steelyards

present some points of interest. One of them is in the form of a bust of Rome wearing a helmet decorated with small figures of Romulus and Remus, and inscribed with the name of Augustus. The lamps and lamp-stands present remarkable variety and grace of invention and of form, some with fine reliefs; in the centre a most beautiful tripod supporting a brazier.—2nd Room, containing *candelabra*. In the centre is one of the most elegant candelabrams yet discovered at P. It stands 3 ft. high, and is thus described by Messrs. Clarke and Malkin:—"On a rectangular plinth rises a rich angular pillar, crowned by a capricious capital. On the front of the pillar is a comic mask, and on the opposite side the head of a bull, with the Greek word BUCRANION. From the extreme points of the abacus, four ornamented branches project; the lamps which now hang from them, though ancient also, are not those which belonged to the stand, and were not found with it. . . The pillar is not placed in the centre, but at one end of the plinth. . . The space thus obtained may have served as a stand for the oil-vase used in trimming the lamps. The plinth is inlaid with silver, representing vine-leaves, grapes, &c.; the leaves of which are of silver, the stem and fruit of bright brass. On one side is an altar with a fire upon it; on the other a Bacchus naked, with his thick hair plaited and bound with ivy. He rides on a panther, and has his l. hand in the attitude of holding reins which time probably has destroyed: with the rt. he raises a drinking-horn."—3rd Room, containing *Sacrificial Vessels*. The marble floor is from Stabiae. Two seats, or bisellia, in bronze, with inlaid ornaments in silver, and heads of horses and swans, of beautiful workmanship; like that found at Osimo, now in the Museum of the Collegio Romano at Rome; a very curious vessel for heating water (1386), on the principle of our tea-urns, with a space for charcoal in the centre; like in the Russian *samovar*; and another apparatus (1384) on the same principle of the water surrounding the fire, on a handsome tripod; a lovely tripod (1359) for a brazier, each arm ornamented with winged sphinxes, and the rim of the

brazier itself decorated with reliefs of flower-wreaths and bulls' heads; a fine tassa, or flat bowl (1436), with inlaid flowers in silver; a small statue of a child (1462) carrying off a goose; a sitting Mercury; one of the finest vases from Herculaneum, and with reliefs of a stag and bull attacked by griffons; a Greek helmet (2605) from Ruvo, enclosing the skull of its owner. In the centre of this room are several lead vessels for holding water, with rude cast reliefs; and a trichinium (1393), used by the Romans at their meals.—4th Room, the marble flooring from Herculaneum: the principal objects here consist of arms, both from Magna Græcia and Roman. On the presses stand military trophies, consisting of shields, helmets, verecæ, spears, &c.: four of these were discovered in the Greek tombs at Pestum and Ruvo. One of the finest specimens of Roman armour is a helmet (2888), with reliefs of the death of Priam and Cassandra, and of the flight of Æneas: it was discovered at Pompeii. On the walls are several bell gongs, with their flappers in iron; in the presses numerous inscriptions; and in the centre of the room a fine oval vase (2789), with combating Samnite gladiators for the handles; it has inlaid ornaments in silver.—5th Room, containing *surgical and musical instruments*, &c. The marble floor is from Pompeii. In the centre, on a mosaic table (P), is a very elegant portable stove, used probably for warming the rooms and for boiling water. The surgical instruments are very curious, and differ little from many now in use. One of these instruments is very similar to the *speculum uteri* which was invented as a new instrument in modern times. This collection will be well worth a detailed examination of the professional traveller. The writing-materials comprise numerous ink vases with remains of ink; one of which with seven faces, found at Turricum, the modern *Torlizzi*, in the province of Bari, has the seven divinities that presided over the days of the week, inlaid in silver—it is probably of the age of Trajan; it was illustrated by Martorelli in two 4to. vols., *de Theca Calamaria*; the *calamus*, the style

and its case, the tabulæ or tablets covered with wax and separated from each other by a button or umbilicus, which prevented the pages touching when closed, and a reed cut in the form of a modern pen. The musical instruments comprise the flute, the sistrum, cymbals of brass, and a singular clarionet without lateral holes but surrounded by metal tubes, the real object of which has never been satisfactorily explained. The tesseræ, or tickets, for the theatre are numbered. The bells for cattle present no difference from those which are still in use in the country. The articles for the toilet comprise mirrors of metal, pins, ivory bodkins, rings, necklaces, combs, earrings, bracelets, hairpins, the ornaments called bullæ, and pots of rouge. Loaded and ordinary dice. The distaffs, spindles, thimbles, and small spinning wheels show what were the chief occupations of the Roman ladies. A very curious instrument of seven tubes in ivory covered with bronze, similar to the modern bagpipe of the Abruzzi mountaineers, found in the barracks at Pompeii. The other articles include door-hinges of bronze, locks, keys (a set of which were found with a skeleton in the House of Diomed at Pompeii), latches, bolts, door-handles richly worked, screws, bridles, stirrups, &c. On each side of the door are the celebrated HERACLEIAN TABLES, two square plates of bronze, found, in 1732, at Luce, on the bank of the Salandrella, near the site of ancient Heracleia, and illustrated by Mazzocchi. The first Table, engraved 300 years before the Christian era, describes a field sacred to Bacchus, which had been appropriated by some inhabitants of Heracleia; it records the steps taken, in a general assembly of the citizens, to restore the land to its religious uses, to define its boundaries, to settle the terms on which it was to be let, the mode in which it was to be cultivated, &c. The second Table records the same arrangements in regard to a field sacred to Minerva. Both inscriptions are in Greek characters. The reverse side of the latter has on it a Latin inscription, a fragment of the *Lex Servilia*, issued B.C. 45, relative to the census

of the population of towns, in regard to the distribution of bread and the making of the roads; it is a most important document for the municipal law of ancient Italy. A portion of the first table had been sold at Rome in 1735 to one of the Fairfax family, who carried it to England, where it was published by Maittaire in 1736. The Cavaliere Guevara recovered it, and presented it to Charles III. Before the window the iron stocks found in the quarter of the soldiers at Pompeii, consisting, like those still seen in some of our English country towns, of a set of rings placed on an horizontal bar, closed by another moveable one; four skeletons were found with this instrument of punishment, and are supposed to have belonged to prisoners at the time the town was overwhelmed.—6th Room contains miscellaneous objects. On the table in centre some fine bronze vases; in the 1st press on right a very curious and highly ornamented farrier's hoof-cutter; several flesh-hooks, similar to those so long supposed to have been instruments of Christian martyrdom; in one of the presses a collection of lead weights, bearing the words *EMIS* and *HABEBIS* impressed; several beautiful lamps; on the floor are leaden vases used by the ancients for containing water; an iron furnace made of bars of that metal, &c.—7th Room, containing objects discovered daily at P or other places. As the objects here are constantly varying, any notice of them would be useless. The collection of small bronzes is about to be re-arranged: indeed, no part of the Museo Borbonico more requires it, from the indiscriminate mixture of objects of every kind: let us hope that a good descriptive catalogue will be one of the results of this change.

XV. COLLECTION OF ITALO-GREEK OR ETRUSCAN VASES.—One of the most important in Europe. It contains upwards of 3000 specimens arranged in a suite of 8 rooms, at the extremity of the Halls of the Small-Bronzes. Here, as elsewhere in the Museo Borbonico, the visitor must depend in a great measure on the illiterate custodes for an explanation of its contents, or refer

to Aloe's catalogue, which describes the most important specimens; each has a number on a yellow paper, in general those to which Aloe's notices refer. The rooms are paved in ancient mosaics, all greatly restored and repaired. 1st or *Circular Hall* contains several of the smaller vases from Southern Italy, the ground in general black, the paintings white or coloured; the large black vases with gilding on the neck, in the form of an Etruscan necklace, are from Cumæ, closely resembling those from the Cyrenacia in the British Museum. In the centre of the room, the vase No. 507, found at Armento, represents the Gods presiding over the feasts of the *Amber-vallia*; three in the style of those from Cervetri, with rude black and red figures arranged in zones; one (2516) with representations of lions, antelopes, and other animals. In the presses are several for domestic use in coarse black ware, similar to those found at Chiusi and Sarteano, &c., in Tuscany. Two models of Italo-Greek tombs have been placed in this room, to show how the vases of the collection have been generally found.—2nd Room. The mosaic here is formed of coloured marbles, and represents flowers and naval emblems. Vase No. 1183, of a beautiful shape, from the Basilicata, represents Cupid in his chariot, the figures white on a black ground; 1192, the carrying off of Paris; 2715, Perseus slaying Medusa on one side, and on the other the metamorphosis of Pegasus; 2028, Hercules carrying off the Tripod; 1150, Agamemnon carrying off the daughter of Chryses; 1193, combat with the Amazons on one side, and Theseus and Antiope on the other.—3rd Room. The floor a handsome black and white mosaic from Pompeii. 1182. A sacrifice, showing various utensils used, amongst others a painted Etruscan vase; 1184, a combat of the Centaurs and Lapithæ; 1368, a very valuable vase representing the sepulchral cippus of a certain Laius, surrounded by plants of the funereal asphodelus, with a Greek inscription; 1505, Ampelus riding on a panther, with a genius above and a chæce below, from S. Agata dei

Goti, the ancient Saticula; 1509, combat over the body of Patroclus.—4th Room. The white and black mosaic on the floor represents sea monsters and dolphins, surrounded by the walls of a town, and a fisherman with his net in the centre.—5th Room. The mosaic here is in white, black, and coloured marbles. 2033, Perseus presenting the head of Medusa to Minerva; 2031, Pelops and Enomæus swearing on the conditions of their victory before the statue of Diana, with the gods above; to each personage is the name affixed in Greek characters.—2025, The marriage of Bacchus and Ariadne; above three personages in a chariot followed by Diana, from Armento. In this apartment are some of the finest vases, as regards execution, in the Museum. The pearl perhaps of the collection (2360), placed on a column, and under glass, was found at Nola, and is in as good preservation as the day it came out of the potter's furnace. It represents the *Burning of Troy*, with the leading incidents of the closing scene of the Iliad. At the altar is Priam, prepared to receive the deathblow from Pyrrhus, while the dead body of Polites lies at his feet, Hecuba is sitting disconsolate on the ground, and Ulysses and Diomed stand by, spectators of the scene. Beyond this group is Ajax threatening Cassandra with death, as she clings to the Palladium for safety. In the distance, Æneas is seen with Anchises on his back, and leading Ascanius to the ships. The vase is marked with the Greek word ΚΑΛΟΣ, to signify how beautiful it was considered by the ancients. 9359. A fine vase from Ruvo, with the combat of Achilles and Penthesilea; 2357, a very beautiful vase or olla, with a representation of the Greek *Neonia*, or Roman *Vinalia*, the closing feast of the vintage, with a sacrifice to Bacchus—it was found at Nocera; 2351, a Bacchanalian procession, headed by Marsyas and brought up by Oinos, Bacchus, and Mystis; 2349, an Indian Bacchus and 2 Centaurs despatching a Greek warrior; 2347, the Apotheosis of Hercules.—6th Room. The floor here is formed of a mosaic from Herculaneum, in coloured marbles. The gigantic vase (2960) in

the centre of the room was found at Ruvo; 2365, a handsome one with painting of a very ancient style, with coloured figures of Jupiter in a chariot accompanied by Mercury and Minerva, and on the opposite side a combat. In the presses around is a fine collection of patera, or shallow vases with handles, many having representations of fishes and animals. The series of coloured painted vases in this room is also very beautiful.—7th Room. The presses here are filled with vases of a miscellaneous kind; the drinking-cups in the shape of bearded heads of men, of horses and stags, are very beautiful; in the press at one of the angles of the room is a very handsome bottle-shaped vase, with reliefs representing the history of Marsyas; others (113, 473, 2898) of the same shape are gilt; a large one (2087) of Hercules slaying the Minotaurs, and another (2106) of Hercules and Centaurs, are in the best style of ceramic painting. 8th Room. The mosaic of the floor here is in coloured marbles from Pompeia. The remarkable objects here are the 5 gigantic vases on the floor of the apartment, from Ruvo and Canosa, all placed on ancient and moveable pedestals, the bottom of each ending in a cone that fits into a corresponding base in pottery, the latter rarely decorated; one (2716) has upwards of 70 figures painted on it, the principal subject being the death of Archemorus, son of Lycurgus and Eurydice; on the narrow part is the history of Onomaus and Pelops; several of the figures on this vase, which was discovered at Ruvo, have their Greek names affixed. Another (2717), also from Ruvo, is remarkable for the bas-reliefs in red terracotta on the neck; the paintings below represent Diaua in her car drawn by stags, and Hercules carrying off the Cretan bull; 2718 is the largest known painted vase, being 5 ft. 8 in. high, and 7 ft. 2 in. circumference, the principal subjects being combats of the Greeks and Trojans, of Achilles and Penthesilea, &c.; 2882, from Canosa, although not so large, is one of the most interesting in the Museum: the paintings on it represent Darius medi-

tating the conquest of Greece, with Jupiter and Mercury assuring Greece of their support, all the principal figures having their names affixed in Greek characters. The last of the large vases in the centre of the room, also from Canosa, 2883, represents the story of Perseus delivering Andromeda.

XVI. THE GALLERY OF PAINTINGS contains some works of the highest class, which stand out like gems from the mass of indifferent pictures, nearly 900, which serve only to illustrate the history of the inferior schools. Permission to copy is granted by the Maggior-domo Maggiore. The Gallery is divided into (on the l. of the staircase)—I. the Italian schools and masterpieces; (on the rt.) II. the Neapolitan and foreign schools. We shall only notice some of the most remarkable pictures in each room.

§ a. THE ITALIAN SCHOOLS.

1st Room. *Lodovico Caracci*, The Entombment of the Saviour.—*Guercino* St. Jerome inspired to write his Meditations.—*Guido*, St. John the Evangelist.

2nd Room. *Lanfranco*, The Virgin and Child, with St. Francis in Adoration.—*Lodovico Caracci*, The Fall of Simon Magus.

3rd Room. *Albani*, Santa Rosa, of Viterbo, in Glory.—*Guido*, The Infant Saviour sleeping near the Symbols of the Passion; Ulysses in the Island of the Phœaciens (badly restored).—*Annibale Caracci*, A satirical picture of Caravaggio, who is represented as a savage. In one corner is Caracci himself, laughing at his rival.—*Parmegianino*, Portrait of Amerigo Vespucci; The Virgin caressing the Infant Saviour, very graceful and expressive.—*Bernardino Luini*, St. John the Baptist.—*Domenichino*, St. John the Evangelist.—

98, *E. Serani*, Timoclea hurling the Thracian Captain into the well.—99, *Salvator Rosa*, St. Roch in the Desert.

4th Room (a 4).—119, *Parmegianino*, The Annunciation.—125, *Correggio*, A Study for the Deposition from the Cross; Sketch of the Nativity.—*Schidone*, The numerous works of this painter executed for Ranuccio I., Duke of Parma, passed into the Farnese collection:—141, The Holy Family in Glory, with Saints; Christ reviled by the People; 144, Irene dressing the wounds of St. Sebastian.—145, *Cesare da Sesto*, The Adoration of the Magi, considered one of his finest works.

5th Room (a 5). 176, *Sebastiano del Piombo*, A Portrait, called that of Anne Boleyn.—*Tintoretto*, Portrait of a Venetian Gentleman.—180, *Schidone*, Jesus before Herod.—180, *Schiavoni*, Christ before Pilate.—181, *Giovanni Bellini*, The Holy Family, with St. Barbara and other figures, among which Bellini's own portrait.—181, *Garofalo*, The Arrival of the Magi.—*Giorgione*, A Portrait, probably of himself.—189, *Bassano*, Sketch of the fresco of St. Benedict supplying the Multitude with Bread, painted for the Refectory of Monte Casino.—194, *Bartolommeo Vicarini*, The Virgin and Child throned, with several Saints. It bears the painter's name and the date of 1465.—197, *Alvise Nogarini*, The Virgin and Child with two saints, signed and dated 1485.

6th Room (a 6). 208–219, *Canaletti*, Twelve Views of Venice.—220, *Annibale Caracci*, The Virgin, with the Infant Saviour, and S. Francesco d'Assisi in adoration, painted on agate.—223, *Titian*, Portrait of his Wife, in a black dress.—236, Portrait of a Cardinal; 226, Portrait, supposed to be of Giulio Clovio.—229, *Holbein*, Portrait of Erasmus, interesting not only on account of the friendship which subsisted between them, but also from its bearing the signature of Holbein.—236, *Paolo Veronese* (?), Portrait of Cardinal Bembo.—237, *Tintoretto*, The Saviour accompanied by the Apostles; the naked man, whispering in the Saviour's ear, is supposed to be Lazarus; 240, Portrait of Don John of Austria. [S. Italy.]

7th Room (a 7). S. Francesco d'Assisi at prayer; The Descent of the Holy Spirit.—*Pietro da Cortona*, The Holy Family.—*Carlo Maratta*, The Holy Family.—*Parmegianino*, The Holy Family.—286, *Pannini*, The Reception of Charles III., escorted by Grandees of Spain, by Benedict XIV., in the Palace of Monte Cavallo; 246, Charles III., accompanied by a numerous retinue, on the Piazza of St. Peter's; The Coliseum, with the Arch of Constantine and other Ruins.—267, *Pietro Perugino*, The Virgin and Child, with the Magi in the distance, and a very pleasing landscape; 262, The Virgin and Child, with St. John the Baptist.—264, *Pinturicchio*, The Assumption of the Virgin.—269, *Raphael* (?), The Virgin with the Infant Saviour and S. John.—280, *Filippino Lippi* (?), The Holy Family. 265, The Holy Family, a repetition of the Madonna del Passeggio of the Bridgewater gallery.—276, *Sassoferrato*, The Holy Family at their daily occupations.

(a 8.) GALLERY OF CAPI D'OPERA.

351, *Bassano*, The Raising of Lazarus, esteemed one of his finest works.—376, *Giovanni Bellini*, The Transfiguration, a fine picture, with a pleasing landscape.—375, *Annibale Caracci*, The PIETÀ, the dead body of Christ in the lap of the Madonna, attended by weeping angels, pointing to the instruments of the Passion. The youthful Hercules sitting between the roads of Virtue and Vice.—373, *Agostino Caracci*, Rinaldo in the enchanted gardens of Armida.—377, *Polidoro da Caravaggio*, Christ bearing the Cross. The scene is the meeting of Santa Veronica and the Saviour at the moment when he sinks under the weight.—340, *Claude Lorraine*, The "EGERIAN LANDSCAPE;" a celebrated picture with temples and lakes, in the foreground of which is the Nymph Egeria, attended by her companions.—341, *Correggio*, THE MARRIAGE OF ST. CATHERINE; a small picture, admitted by all critics to be one of the happiest examples of the grace and harmony of colour for which Correggio was

remarkable. The subject, taken from one of the visions of St. Catherine, represents her betrothal to the infant Saviour, who is placing the ring upon her finger, while the Madonna, one of the sweetest faces which Correggio ever painted, guides his hand with an expression of tenderness. In the countenance of St. Catherine meekness and beauty are combined with innocence and gracefulness. She holds the palm-branch of martyrdom in her right hand, while the sword lies upon the block on which she kneels.—346, The "ZINGARELLA," or the "Madonna del Coniglio," a most beautiful and touching composition. It represents the Madonna resting during the flight out of Egypt, with the infant Saviour sleeping in her lap. It derives the name of "Zingarella" (or the Gipsy) from the turban worn by the Madonna, and that of the "Madonna del Coniglio" from the rabbit (coniglio) introduced in the foreground. 361, The Madonna sleeping, with the infant Saviour lying on her bosom; a composition full of grace and tenderness.—355, 356, Copies of Correggio, two pictures of the Coronation of the Virgin by the Saviour; they are copies, by Annibale Caracci, of the frescoes executed by Correggio in the tribune of San Giovanni at Parma, which were destroyed in enlarging the choir of the ch. in 1584. Although copies by a painter of another school, they are faithful representations of Correggio's style and colouring.—344, *Domenichino*, The GUARDIAN ANGEL defending Innocence from the snares of the Evil Spirit, and directing her to Heaven. One of the most pure and charming compositions in the gallery. It was painted for a Sicilian family, whose arms are upon the picture, and was bought by the late king for 20,000 piastres. It bears the name of the painter and the date 1615.—339, *Albert Durer*, THE NATIVITY. The Virgin and Joseph under the ruins of an ancient portico are adoring the infant Saviour, while angels and cherubims celebrate the birth of our Lord. By the side are the burghers of Nuremberg, by whom the picture was commissioned, attended by St. Margaret holding a crucifix, and by persons be-

longing to various religious orders. A beautiful landscape fills up the background. The whole picture is remarkable for its varied composition and rich colouring. It bears Durer's monogram, and the date 1512.—379, *Garofalo*, THE DEAD CHRIST, with the Three Marys, St. John, and Nicodemus weeping over the body. It is considered Garofalo's masterpiece.—374, *Guercino*, The Magdalen, a beautiful and finely coloured picture.—349, *Bernardino Luini*, The Virgin and Child, highly finished, and rich in colouring.—338, *Palma Vecchio*, St. John the Baptist recommending to the protection of the Madonna two members of the Venetian family of Vidmani, with St. Jerome on the left of the group.—359, *Simone Papa (Vecchio)*, St. Jerome and St. James invoking the protection of the Archangel Michael for two noble Neapolitans, for whom this picture was painted.—373, *Parmegianino*, Portrait of a Knight, called without any kind of reason, that of CHRISTOPHER COLUMBUS.—369, Portrait of his Mistress, in a singular but rich costume.—365, *Sebastiano del Pionbo*, a Portrait called of Alexander VI.; but as that Pope died when Sebastiano was only seven years of age, it is believed that it is the portrait of Clement VII. (Giulio de' Medici), mentioned by Vasari, who says that Clement did not then wear the beard by which he was afterwards distinguished.—364, The Holy Family: the Virgin is represented covering the infant Saviour with a veil; a picture of great celebrity and beauty.—368, *Raphael*, THE HOLY FAMILY, called the "Madonna col divino amore." The infant Saviour is sitting on the Virgin's knee and blessing St. John, while Elizabeth supports his arm, and Joseph stands looking on in the background. Nothing can be imagined more pleasing than this composition. Some German critics have attributed the picture to Giulio Romano; but it bears abundant evidence that it is the work of Raphael. It was painted for Lionello da Carpi, from whom it passed to his son, the Cardinal da Carpi.—371, Portrait of the Chevalier Tibaldeo.—372, Portrait of Cardinal Passerini.—369, A PORTRAIT OF LEO X., sitting at a table,

and attended by the Cardinal Giulio de' Medici (afterwards Clement VII.) and Cardinal de' Rossi, by RAPHAEL. It has often been maintained, especially by the Neapolitans, that this picture is the original, and that the picture at Florence is the copy. This assertion, however, is totally at variance with the history of the copy as related by Vasari. It appears that when Federigo II., Duke of Mantua, passed through Florence on his way to Rome to pay his respects to Clement VII., he was so struck by the beauty of Raphael's picture, then hanging in the palace of the Medici, that he begged the Pope to present it to him. The Pope granted the request, and sent orders to Ottaviano de' Medici, then Regent at Florence, to have the picture removed to Mantua accordingly. Ottaviano, unwilling that Florence should lose so fine a work of art, employed *Andrea del Sarto* to paint an exact copy, which was sent to Mantua, and received by the Duke with great satisfaction. Even Giulio Romano, who was then living at Mantua, had no suspicion of the originality, and it was only when Vasari arrived at Mantua that he was undeceived. Vasari had been a pupil of Andrea del Sarto, and was an inmate in the palace of Ottaviano de' Medici when Andrea was painting his copy. He was therefore a witness of the whole transaction, and as a proof of the fact he pointed out to Giulio Romano the sign made by Andrea to distinguish his work, adding that this sign was necessary because, when the two pictures "were together, it was not possible to say which was by Raphael, and which by Andrea." This sign, it is said, was Andrea's own name, written on the edge of the panel, and therefore concealed by the frame. If this statement be correct, it is evident that there would be no difficulty in ascertaining which is the original, and which the copy.—380, *Fra Bartolommeo*, The Assumption, with St. John and St. Catherine kneeling below.—*Giulio Romano*; THE HOLY FAMILY, called the "Madonna della Gatta," perhaps the finest of Giulio's works. It resembles Raphael's Holy Family called "The Pearl," in the Mu-

seum of Madrid.—343, *Andrea del Sarto*, Bramante showing the plan of a building to the Duke of Urbino.—345, *Schidone*, Charity, a very true and pathetic picture.—347, Cupid in meditation.—381, *Sodoma*, The Resurrection.—386, *Spagnoletto*, Silenus and the Satyrs, a powerful and characteristic picture, bearing the inscription—*Josephus y Riberà Hispanus Valentin, et Academicus Romanus faciebat Partenope*, 1626.—353, St. Jerome startled from his prayers by the sound of the last trump; a picture hardly to be surpassed in power of execution and truth of colouring.—337, Titian, The celebrated MAGDALEN in prayer, her eyes swollen with weeping, and her countenance expressive of the deepest penitence, but still retaining all her charms. It bears Titian's name.—342, PORTRAIT OF POPE PAUL III. (Farnese), one of his best and most interesting portraits; painted at Rome in 1546, as a commission for Cardinal Farnese, by whose invitation he had visited that capital.—367, Portrait of Paul III. attended by his nephew Pier-Luigi and a Cardinal.—348, PORTRAIT OF PHILIP II. of Spain; a masterpiece of portraiture, powerfully expressive of the haughty projector of the Armada. The inscription, *Titianus V., Eques Cæs., F.*, commemorates the order of knighthood conferred upon the painter by Charles V., with an annual revenue of 200 crowns, chargeable on the Treasury of Naples.—366, *Marcello Venusti*, A copy of the Last Judgment of Michael Angelo, executed in the Sistine Chapel under the direction of Michael Angelo himself, who esteemed it so highly that he presented it to Cardinal Farnese.—360, *Andrea Solario*, or *lo Zingaro*, The Virgin and Child throned, attended by St. Peter, St. Paul, St. Sebastian, St. Asprenus, Santa Candida, and other saints. One of his most interesting productions: the Madonna is a portrait of Joanna II. The female figure on the right of St. Peter is the daughter of Colantonio del Fiore, to win whose hand Solario became an artist. The last figure at the extreme left behind St. Asprenus is the painter himself.

§ b. BYZANTINE, NEAPOLITAN, AND
OTHER ITALIAN SCHOOLS.

1st Room, opening out of the landing-place on the opposite side of the great stairs (b 1).—*Byzantine and early Italian Schools*.—The Saviour with the Madonna and St. John the Evangelist, a Triptych.—The Trinity with the two Archangels in adoration; below, the Virgin and Child between St. Basil and St. Athanasius. It bears the name of the painter, *Filippo Quella*, 13th cent.—St. George and the Dragon (11th cent.).—The Saviour with the symbols of the Eucharist, painted on silver (12th cent.).—*Early Neapolitan School*.—93, *Lo Zingaro*, The Virgin and Child throned, with St. Jerome, Beato Nicola Martyr, and another Saint; in a lunette above, the Martyrdom of B. Nicola, with a portrait of Ferdinand of Aragon as St. Nicholas, in a rich dress kneeling before the Virgin.—104, *Maestro Simone*, The Virgin in Prayer, on panel.—*Genovese di Cola*, St. Anne, with the infant Virgin and an Angel, formerly in the ch. of the Incoronata.—*Maestro Stefano*, St. James and two Angels, on panel.—*Zingaro*, The Holy Spirit descending on the Virgin and Apostles.—88, *Silvestro Buoni*, The Assumption of the Virgin, with the Apostles weeping for her Death; remarkable for the expression given to the heads of the Apostles: dated 1336.—The Virgin and Child throned, attributed to *Tudileo Gaddi*.—*Calabrese (Mattia Preti)*, His own Portrait, represented in the act of painting the portrait of his mistress.—61, *Carlo Coppola*, The Largo del Mercato during the Plague of 1656, with the Scaffold erected for the Execution of those who were supposed to have introduced it.—94, *Criscuolo*, The Martyrdom of St. Stephen; St. Paul is introduced as a young man, a spectator of the scene.—89, *Filippo Mazzola*, The Deposition from the Cross, with the painter's name and the date 1500.—90, *Id.* A good Deposition. 120, The Virgin with St. Chiara and St. Agnes.—5, *Mico Spadaro*, Portrait of Masaniello smoking his Pipe.—46, View of the Largo del Mercatello during the Plague of 1656.—47, The Revolution of

Masaniello in 1647, remarkable for its variety of costumes and its exact representation of national character.—48, The municipality of Naples presenting the Keys of the City to John of Austria on the Largo del Mercato, in 1648.—92, *Lo Zingaro*, Virgin, St. Francis, and St. Jerome.—54-84, Several small paintings, some Byzantine, others of the Florentine masters of the 14th centy.—*Andrea da Salerno*, The Assumption of the Virgin. The Apostles are portraits of the twelve principal members of the Accademia Pontaniana during the presidency of the Duca di Montella, by whom this picture was commissioned; among them are Sannazzaro, Giovanni Cotta, and Giano Anisio.

2nd Room (b 2) contains paintings of the more recent Neapolitan school.—160, *Calabrese (Mattia Preti)*, S. Nicholas of Bari in ecstasy; one of his best works.—169, *Pacecco di Rosa*, S. Peter baptizing Sta. Candida; one of his best works.—132, *Luca Giordano*, The Virgin attended by S. Domenico, S. Rosa, and other Saints.—184, St. Francis Xavier baptizing the Indians: said to have been painted in three days as a trial of skill.—134, *Id.*, A Deposition.—163, The sketch for the large picture at Monte Cassino of Alexander II. consecrating the church there.—157, *Il Monrealese (Pietro Novelli)*, St. Paul.—133, *Roderigo (Il Siciliano)*, The Virgin investing S. Ildephonso with the sacerdotal Robes; one of his best works.—127, *Salvator Rosa*, Christ disputing in the Temple: at the right of the picture is his portrait and monogram.—129, The Parable of the Mote in thy Brother's Eye: a singular composition, in which the parable is treated literally.—128, *Mico Spadaro*, The Court of the Certosa of S. Martino during the Plague of 1656, filled with the principal brethren and numerous citizens; among them are Mico Spadaro himself and Salvator Rosa. In the left corner of the painting above are the Virgin and St. Bruno interceding with the Saviour, who sends St. Martin to drive away the Plague, personified by a haggard woman.

3rd Room (b 3).—*Cav. d'Arpino*, The Saviour praying in the Garden of Olives,

with a moonlight effect. A Glory of Angels, very beautiful.—222, *Ippolito Borghese*, The Deposition from the Cross: one of the few works of this painter now extant.—243, *Criscuolo*, a Triptych: the Trinity contemplating the Nativity of the Saviour; it bears the painter's name and the date 1545.—232, *Francesco Curia*, The Virgin and Child, with S. Domenico, S. Rosa, and other Saints; considered his best work.—194, *Pietro Donzelli*, The Crucifixion; portraits of Alfonso and Ferdinand of Aragon are introduced on the right of the picture.—221, *Ippolito Donzelli*, the brother, a Crucifixion with the same portraits.—196, 197, *Pietro Donzelli*, The Virgin and a group of Saints.—220, *Marco Calabrese*, A fine picture of St. Augustin disputing with the unbelievers.—229, *Cuv. Arpino*, Our Lord and the Samaritan: 240, *id.*, S. Nicholas di Bari; 244, S. Michael.—203, *Colantonio del Fiore* (?), ST. JEROME IN HIS STUDY EXTRACTING THE THORN FROM THE LION'S FOOT; a very celebrated picture, beautifully painted, true to nature in every part, delicately finished even in the minutest details, full of power and expression. It bears the date 1436, and is said by Lanzi to have been painted for the ch. of S. Lorenzo, and to have been transferred by the monks on account of its great merit to the sacristy, where it was the admiration of strangers. In spite of this circumstantial statement, other critics have latterly attributed it to Van Eyck.—248, *Bernardo Lama*, The Deposition from the Cross, with S. Bonaventura contemplating the scene, and St. Francis kissing the Saviour's hand; in the upper part is the Annunciation: a finely composed and expressive picture.—235, *Pietro Negroni*, The Virgin and Child, with St. John, considered the masterpiece of this painter.—219, *Roderigo* (*Il Siciliano*), The Trinity contemplating St. John the Baptist and St. Francis; the masterpiece of the artist, with his portrait and name.—*Pacocco di Rosa*, The Madonna delle Grazie, a delicate and highly finished little picture.—224, *Salvator Rosa*, S. Francesco di Paola in prayer.—230, *Andrea di Salerno*, The Three Miracles of St. Nicholas.—227, Another painting of the same subject.—*The Adoration of the Magi*, a very beautiful picture, universally esteemed one of his best works.—225, St. Benedict throned, with S. Maura and S. Placidia, and the four Doctors of the Latin Church.—226, *Fabrizio Santafede*, The Virgin and Child throned, attended by St. Jerome and another saint; with the artist's name, and the date 1595.—206, *Spagnoletto*, St. Sebastian, a fine half figure, with Spagnoletto's name.—In a cabinet opening out of this chamber are the two Cartoons, by *Raphael*, of Moses on Mount Sinai, and the Holy Family; a large one of Men in Armour, attributed to *Michel Angelo*; and several smaller ones by *An. Caracci*, *Parmegianino*, *Domenichino*, *Mazzola*, *Zuccheri*, *L. di Credi*, &c.

4th Room (b 4).—298, *Fra Angelico da Fiesole* (?), Pope Liberius, surrounded by Cardinals and municipal authorities, tracing the foundations of the Ch. of S. Maria ad Nives at Rome. Painted on panel in distemper; remarkable for great beauty of expression and for the delicacy of the details. It is with more probability attributed to Tommaso di Stefano.—286, *Bernardo Gatti*, The Crucifixion; a very grand and finely composed picture, richly coloured, and universally regarded as his masterpiece.—295, *Ghirlandajo* (?), The Annunciation, with St. John and St. Andrew.—277, A Holy Family.—297, Another Holy Family and Saints.—278, *Baldassare Peruzzi*, Portrait of Giovanni Bernardo, the engraver.—323, *Marco di Siena*, The Circumcision, containing the portraits of himself and his wife; one of his best works.—315, *Matteo Giovanni da Siena*, The Massacre of the Innocents; an expressive but exaggerated work by this very rare master, painted for the ch. of Sta. Caterina a Formello. It bears the inscription: *Mattheus Joanni de Senis pinxit, MCCCXVIII.*; but Lanzi shows that Matteo could not have been in Naples in that year, and suggests that an *il* has been omitted, and that the correct reading is 1468. 323, The Circumcision.—275, *Andrea del Sarto*, Virgin and Child. 276, A male portrait.—

283, *Beccafumi*, A Deposition.—290, *Sandro Botticelli*, A Holy Family, incorrectly attributed to *Masaccio*.—293, *L. da Credi*, Nativity.—296, *Tommaso di Stefano*, The Virgin surrounded by Cherubim, attributed also to *Fra Angelico*.—299, *Bronzino*, A Holy Family.—316, *L. da Pistoja*, A Holy Family.—319, *Cosimo Roselli*, The Marriage of the Virgin.

5th Room (b 5).—363, *Sebastian Bourdon*, A Holy Family, with a good landscape.—362, Portrait of *Ranuccio Farnese*.—378, *Albert Cuypp*, Portrait of the Wife of a Burgomaster of Amsterdam; a delicate and finely-coloured picture.—380, *Rembrandt*, Portrait of himself in advanced age: 381, Portrait of *Steivens*, his pupil: 382, Portrait of an Old Man.—350, *Vandyke*, Portraits of the Princess of Egmond; 353, of a Magistrate; and 376, of a Man unknown.—336, *Van Eyck*, A Village Festival, with his name.—372, *Wouvermans*, a Bivouac on the Banks of a River.—348, *Claude*, A good Landscape.—361, *Holbein*, Portrait of the Emperor Maximilian I.

6th Room (b 6).—404, *Peter Breughel*, The Parable of the Blind.—436, *Jan Breughel*, a Village Fair near Rotterdam.—476-482, *Adam Elsheimer*, six pictures on copper, remarkable as specimens of colouring and minute finish. The subjects are:—1. Ariadne abandoned by Theseus. 2. Ariadne and Theseus at the Bath. 3. The Rape of Ganyমেদে. 4. Dædalus and Icarus. 5. The Fall of Icarus. 6. Icarus carried to the Tomb.—493, *Gherardo delle Notti*, Interior of a Building by Moonlight.—465, *Teniers the Elder*, The Interior of a Public-house, very characteristic.—461, *Teniers the Younger*, A Violin-player, on copper.—94, *Vanderveelde*, Landscape with Shepherds, &c.—*Van der Weyder*, The Deposition from the Cross, painted in the first manner of this very rare master.—390, *Luca di Leyde*, A Triptych of the Crucifixion.—392, The Woman taken in Adultery.—405, 406, 407, *Michael Wodhgemuth* (?), A Triptych, formerly in the Certosa of S. Martino, representing the Adoration of the Magi, who are said to be portraits of Charles II., Charles Duke of Calabria, and Ro-

bert the Wise. The names, in Latin, of the two latter occur on the sides.—468, *Wouvermans*, a Horse resting. Shepherds guarding their Flocks.—85, A good Deposition, of the early German school.—391, An Adoration of the Magi, attributed to *Van Orley*. In the middle of this room are some models in cork; the principal of which are—The three temples of Paestum; Sta. Maria Maggiore near Nocera; and part of the amphitheatre at ancient Capua.

LIBRARIES.

There are four libraries in Naples open to the public: the *B. Borbonica*, the *Brancacciana*, *dell' Università*, and *dei Girolomini*. The average number of persons who frequent them is about 500 annually, consisting chiefly of young men from the provinces, who come to the capital to study some profession. Books are never lent out. No introduction or recommendation is required for admission; books on the forbidden list or *Index* cannot be consulted without an express permission from the Pope. The state allows for the purchase of new books 600*l.* per annum to the *Borbonica*, 82*l.* to the *Brancacciana*, and 20*l.* to the *Università*; and each of them is entitled to copies of every work printed at Naples.

The *Biblioteca Borbonica* was founded in 1780, and first opened to the public in 1804. The hours of admission are from 8 A.M. to 2 P.M. daily, with the exception of Sundays and other holidays. One room is set apart for the use of the blind, who pay persons for reading to them. There are—1st, A general Catalogue of the printed books, in 1 vol. fol., printed in 1800; 2nd, The first vol. in fol. of *Monsignor Rossi's* Catalogue, printed in 1832, and containing a catalogue *raisonné* of the Bibles and Biblical literature; 3rd, *Jannelli's* Catalogue of the Latin MSS., in 1 vol. 4to., printed in 1827; 4th, *Girillo's* Catalogue of the Greek MSS., in 2 vols. 4to., printed in 1826-1832; 5th, A Catalogue of the Cinquecento Books, in 4 vols. fol., printed in 1828-41.

The Library occupies a magnificent

saloon in the Museo Borbonico, about 200 feet in length by 70 feet in breadth, with other smaller apartments attached to it. On entering the side of the library allotted to readers, the visitor receives from one of the *custodi* a printed paper on which he writes the titles of the books he wants, and the press-marks specified in the catalogue, and gives the paper to one of the under librarians, who takes down the books, writes their titles on the printed paper, and gives both the paper and books to the visitor. When the visitor goes away, he returns the paper and books to the custode near the door, who, on inspecting them, and finding them right, bows to the visitor, which is the sign for the sentry to let him out. A visitor cannot receive more than three volumes at a time, but he is allowed to change them as often as he pleases. The MSS., the cinquecento editions, and other rare books or prints are not given out indiscriminately; any person who wishes to examine them must obtain a special permission. The library is managed by a principal Librarian, called the *Prefetto*, who has a salary of 120*l.* a year; three librarians, or *Bibliotecari*; six under-librarians, etc. The general control of the institution is vested in a royal commission, called the *Giunta della Borbonica*.

The library contains 200,000 printed books, of which 6000 are works of the 15th cent., and 4000 MSS. Most of these were derived from the Farnese collection, from the library of the Prince of Tarsia, and from those of suppressed monasteries.

The collection of *Printed Books* contains the first book printed at Naples; the first edition of Bartolo's *Lectura super Codicem*, printed in 1471 by Sixtus Reissinger, who had been invited to Naples by Ferdinand of Aragon; the *Æsop* in Latin and Italian, printed by Reissinger (1485), with engravings on wood; the Latin work of Janus Marius, on the Propriety of Old Words (1475), printed by Mathias Moravius, also invited to Naples by Ferdinand of Aragon; a Missal, printed by Moravius in 1477; and many other works printed at Naples in the 15th century.

The Library is rich in Aldine editions and collections of works printed by the Etienne, the Giunti, the Grifi, the Elzevirs, Barbou, Baskerville, Foulis, Bodoni, &c.

Among the *Greek* MSS. are a New Testament, referred to the 10th cent.; the *Alexandra* of Lycophron, from which Manutius derived the fragments issued from his press; the *Paralipomena* of Homer, by Quintus of Smyrna, of the year 1311. Among the *Latin* MSS. are the Bible of the 13th cent., in 2 vols., called the *Biblia Alfonsina*, from Alfonso I., who presented it to the monks of Monte Oliveto; the *Codex* of St. Prosper of Aquitaine; the *Institutiones Grammaticæ* of Charisius Sospater, of the 8th cent.; the fragments of the Treatise of Gargilius Martialis *De Pomis*, a palimpsest discovered by Cardinal Mai; the *Commentarium* in D. Dionysium Areopag. de Cœlesti Hierarchia, et de divinis Nominibus, in the handwriting of St. Thomas Aquinas, which is annually exhibited on the festival of St. Thomas in the ch. of S. Domenico; various illuminated Missals and Breviaries; the celebrated Farnese Missal, called *La Flora*, from its beautiful miniatures of flowers, fruits, and insects; the *Minuturno* and two other dialogues of Tasso; the Correspondence of Paulus Manutius and Cardinal Seripandi respecting the publication of the Scriptures; and the works of St. Thomas Aquinas and other Fathers. The unrivalled *UFFIZIO* of the Virgin, written by *Monterchi*, and illustrated with miniatures by *Giulio Clovio*, which he executed for Cardinal Alessandro Farnese at the cost of nine years' labour, and which may be called the gem of illuminated works, which was formerly here, has been removed to the king's private collection in the palace, where it is of very difficult access and only seen by special favour of the librarian of his Majesty.

The *Biblioteca Brancacciana*, attached to the ch. of S. Angelo a Nilo, was founded in 1675 by Cardinal Francesco Maria Brancaccio, Bishop of Capaccio, and is the oldest library in Naples. It has since received considerable additions from other sources. It has a

principal librarian, called *Profetto*. The library is open to the public for two hours before sunset daily, except on Sundays and on the festivals and holidays on which the Borbonica is closed. It has an alphabetical catalogue of the printed books in one vol. fol., dated 1750, and a MS. catalogue for the MSS. It contains about 70,000 printed books, and 7000 MSS.; the latter consisting chiefly of very valuable chronicles relating to the history of Naples. The library is rich in works on jurisprudence.

The *Biblioteca dell' Università* was founded in 1823, chiefly with the *Biblioteca Municipale*, which had been formed in the suppressed monastery of Montoliveto out of the Taceone library and libraries of suppressed convents. It is open to the public on the same days and at the same hours as the Borbonica. It is managed by a superintendent. The catalogues are MS. The number of printed books is about 25,000, among which is a valuable collection of works of the 15th cent., and a series of books by the early printers of Naples.

The *Biblioteca de' Girolamini*, in the Largo dell' Arcivescovado, is the library of the monastery of the Padri dell' Oratorio of S. Filippo Neri. It was founded in 1720, with the purchase of the Valletta library. It is supported by the monks out of their own revenues; they expend annually in the purchase of new books about 36 ducats. It is open to the public on the same days as the Borbonica, from 9 to 11 A.M. It contains 18,000 printed books, and 60 MSS., of which there is a MS. catalogue. Among its MSS. is the celebrated *Seneca* of the 14th cent., with the beautiful miniatures of *Zingaro*.

OTHER LIBRARIES.—There are several private Libraries; but none of them equal to the Tarsia, the Belvedere, the Berio, and the Cassano Libraries, which were sold on the abolition of entails. The magnificent Libraries of S. Domenico, S. Giovanni in Carbonara, S. Severino, and the Certosa of S. Martino, were also dispersed on the suppression of the monasteries by the French in 1806. The following may

be mentioned as the most important of the private Libraries to which access may be obtained on application:—The *Filioli*, in the Strada S. Liborio, containing a complete series of the works cited in the *Vocabolario della Crusca*.—The *Fosco*, in the Vico Grotta della Marra, remarkable for its numismatic collection, including a complete series of the coins of the Two Sicilies from King Roger to Ferdinand II.; a series of all the coins of the Lombard duchies, and mediæval republics of Southern Italy; and an interesting collection of medals and tokens of the Neapolitan nobility.—The *Policastro*, in the Strada Ferrandina, containing a complete collection of works printed in the city of Naples.—The *Santo Pio*, in the Vico della Pietra Santa; rich in *princeps* editions of the classics, in Aldines, in early Bibles, and in works of the early Italian poets, among which is a Codex of Dante of 1378, and the Petrarca printed on parchment at Venice in 1470.—The *Volpicella*, in the Strada Montesanto, containing a good collection of works by native authors.

THE ARCHIVES.—The National Archives, called the *Grande Archivio Generale del Regno*, formerly in the Palazzo de' Tribunali or Castel Capuano, was removed in 1844 to the apartments of the suppressed Benedictine Monastery of SS. Severino e Sosio, in the Largo di S. Marcellino. The collection is divided into four sections,—1. Historical and diplomatic, which extend from the beginning of the 8th cent. to the close of the Spanish viceroyalty, embracing the periods of the dukes of Naples, Salerno, and Amalfi; of the Norman dukes and kings; of the Swabian, and of Angevin, Arragonese, and Spanish sovereigns, &c.; 2. Financial; 3. Judicial; 4. Municipal. Among the first are the original code or "constitutions" of the emperor Frederick II.; a portion of a register kept by the same sovereign, written on cotton paper in 1239-1240; the Acts of the sovereigns of the house of Anjou, amounting to 380,000 documents alone, which were formerly preserved at the

Mint, and hence called della Zecca; and a great number of charters and diplomas from suppressed monasteries. The collection is remarkably well arranged, and very rich in historical documents. A large room on the ground floor, which was formerly the Chapter-house of the monks, has fine paintings by *Corenzio*. His picture of the Miracle of Loaves and Fishes, although containing 117 figures, is said to have been finished in 40 days. It was restored in 1840 by *Nicola della Volpe*.

modern sculptors. The *Chapel* is remarkable for its altar of precious marbles, formerly in the ch. of Santa Teresa, and the statue of the Conception by *Fansaga*. The state apartments contain some fine pictures, among which are—The MADONNA AND CHILD by *Raphael*, a picture executed for the convent of S. Antonio at Perugia, whence it passed to the Colonna family at Rome, and from them to the King of Naples. The Virgin and Child are seated on a canopied throne, on the steps of which St. John is represented adoring the Infant Saviour, who is blessing him. The attendant saints are St. Peter, St. Paul, St. Catherine, and either St. Rosalia or St. Dorothea. The lunette above contains a half-figure of the Almighty between two adoring angels. The subjects which composed the predella are in England, dispersed between the Dulwich Gallery and the collections of Mr. Rogers, Mr. Whyte, and Mr. Mills (?). This picture is one of *Raphael's* most interesting works, and is supposed to have been painted immediately after his first visit to Florence.—The Workshop of St. Joseph, and the Visit of St. Joachim to Elizabeth, by *Schidone*; a portrait of Henry VIII., by *Holbein*; those of Alessandro Farnese and Gonzalvo de Cordova, and a Magdalen, by *Titian*; the Orpheus, and the Christ disputing with the Doctors, by *Caravaggio*; the Virgin and S. Bruno by *Spagnoletto*; the S. Catherine and the S. John by *Annibale Caracci*; two portraits by *Rembrandt* and *Velasquez*; Joseph's Dream by *Guerino*; the Rebecca by *Albani*; the Death of Cæsar, and the Death of Cæsar and Virginia, by *Carmuccini*. The magnificent tapestries in the throne-room, representing the different provinces of the kingdom, were made at the Albergo dei Poveri in 1818. In the second floor are the private apartments occupied by the king, which contain some pictures by *Rubens* and *Miel*, and many of modern artists. Adjoining these apartments is the extensive private library of the king, which occupies 8 large halls, and contains a most valuable collection of prints and original drawings by the most celebrated artists: amongst the precious

ROYAL PALACES.

The PALAZZO REALE was begun in 1600 by the command of Philip III., in the vicerealty of the Count de Lemos, from the designs of *Domenico Fontana*, and is considered the masterpiece of that architect. The front, 520 ft. long, presents the Doric, Ionic, and Composite orders in the pilasters of its three stories; the Doric of the ground story, in Fontana's design, formed an open portico, with three entrances flanked by columns of granite from the Isola del Giglio. Many of the arches have been walled up to give solidity to the building. The first and second floors have each 21 windows. The principal court has a double row of porticos. The palace was partly destroyed by fire in 1837, and has been since repaired and enlarged by the present king, especially towards the Piazza di S. Carlo, where a garden has been planted, and two colossal bronze horses, presented to his Majesty by the late Emperor of Russia, in recollection of his reception in Italy in 1844. These statues are by Russian artists, and cast in St. Petersburg. The grand staircase, which was constructed in 1651 by the viceroy Onate, leading to the state apartments, has been recently restored with great magnificence, and ornamented with works of

MSS. contained in it is the celebrated *Uffizio* of the Virgin, written by *Monterchi*, and illustrated with 28 paintings by *Giulio Clovio*, which was formerly in the Biblioteca Borbonica, from which it was removed in 1849. It was executed for Cardinal Alessandro Farnese at the cost of nine years' labour, and may be called the gem of illuminated works. The series consists of 28 small pictures, arranged in pairs, in which the symbol is represented with the subject symbolised, each picture being surrounded by a delicate border of appropriate figures and fancies. The 1st plate of the first pair, illustrating the office of *Matins*, represents the Angel of the Annunciation; on the opposite plate is Isaiah speaking to the Hebrew king. The 2nd, illustrating the *Lauds*, represents the Visitation; on the opposite plate are Justice and Peace embracing each other. The 3rd, illustrating the *Primes*, represents the Nativity; on the opposite plate are Adam and Eve eating the Apple in Paradise. The 4th, illustrating the *Terza*, represents the Angels appearing to the Shepherds; on the opposite plate is the Tiburtine Sibyl showing the Virgin and Child in Heaven to the Emperor Augustus; the borders are filled with figures, among which is the portrait of Cardinal Farnese as Alexander the Great. The 5th, illustrating the *Sexta*, represents the Circumcision, Paul III. being introduced as Simeon; the opposite plate represents the Baptism of our Saviour by St. John. The 6th, illustrating the *Nonas*, represents the Adoration of the Magi; on the opposite side is the Visit of the Queen of Sheba to Solomon; in the bottom of the border is the Festival of the Testaccio, "one of the most extraordinary works," says Vasari, "ever effected by the hand or beheld by the eye of man." The liveries worn by the retainers of Cardinal Farnese may be clearly distinguished. The 7th, illustrating *Vespers*, represents the Flight into Egypt; on the opposite plate is the Submersion of Pharaoh in the Red Sea. The 8th, illustrating *Complins*, represents the Coronation of the Virgin; the opposite

plate being the story of Esther crowned by Ahasuerus. The 9th, illustrating the *Mass of the Virgin*, contains the Virgin and Child and the Creation, the border being painted to imitate cameos representing the Annunciation. The 10th, illustrating the *Penitential Psalms*, represents the Story of Uriah; and on the opposite side the Repentance of David. The 11th, illustrating the *Litanies*, contains a most elaborate performance, in which the letters which form the names of the saints are interwoven in the most surprising manner, the upper part of the border representing the Holy Trinity surrounded by Angels, Apostles, and Saints. The opposite picture represents the Madonna enthroned, surrounded by the Holy Virgins, the lower part of the border representing the Procession of the Corpus Domini at Rome, filled with an infinite variety of figures, cardinals, bishops, priests, the Pope's guard, &c., while a salute is firing from the Castle of St. Angelo. The 12th, illustrating the *Office for the Dead*, represents the Triumph of Death over high and low, rich and poor; on the opposite side is the Resurrection of Lazarus. The 13th, illustrating the *Office of the Crucifixion*, represents Christ on the Cross; on the opposite side is Moses elevating the Brazen Serpent. The 14th, illustrating the *Office of the Holy Ghost*, represents the Descent of the Holy Spirit on the Apostles; and on the opposite side the Building of the Tower of Babel. In another part of the apartments is a cabinet of philosophical instruments and apparatus.

On the ground floor of the palace is the king's Armeria, which consists of a good collection of ancient armour, amongst which are most worthy of notice, the helmets and shields of the Norman king Roger, of Ferdinand I. of Aragon, of Alexander Farnese, and Victor Amadeus of Savoy; the swords given by Ferdinand I. to Scanderbeg, and by Louis XIV. to his grandson the Duke of Anjou on his accession to the Spanish throne. In the garden on the N. of the palace is the Artesian well noticed at p. 84.

Palazzo Reale di Capodimonte, the

suburban villa of the king, was begun by Carlo III. from the designs of *Modrano*, and finished by the present king. It stands upon a lofty hill, commanding an extensive view of the whole city, and is a favourite retreat of the court. The palace is a vast, heavy rectangular building, and, being built on the site of an ancient stone-quarry, it has been necessary to strengthen the foundations by an extensive series of substructions. It is badly supplied with water. The rooms are spacious, and contain a collection of pictures by modern artists: the most remarkable, perhaps, being that of Judith showing the head of Holofernes, by *Benvenuti* of Florence, and left unfinished at the artist's death. The grounds are about 3 m. in circuit. They are beautifully situated, and well laid out; part in the formal style, with a thick wood of evergreen oaks; and part in the English park style, with winding drives, &c. On the 15th of August in every year the grounds are thrown open to the public, and to carriages of all kinds, except hackney vehicles.

The *Casino Reale* in the Chiatamone, nearly opposite the hotel of the Crocelle, is the king's summer house for an occasional lounge, and is often set apart for royal visitors during their visits to Naples.

To visit the royal palaces, orders must be obtained, and which are granted with much facility and liberality by the *Maggiordomo Maggiore* for that of Naples; by the *Controloro della Reale Casa* for those of Portici, Quisisana, and Capodimonte; by the *Amministratore Generale de' Reali Siti* for those of St. Leucio and Caserta, including the grounds of the latter. Most of the hotel-keepers will be able to procure these orders, without which all admittance will be refused.

PRIVATE PALACES AND MUSEUMS.

The palaces of Naples, with few exceptions, have scarcely any claim to architectural beauty, when compared

with those of Upper Italy. We shall notice the most remarkable either for architecture, for the objects of art they contain, or for their historical associations.

Palazzo Angri, in the Piazza dello Spirito Santo, was designed by Luigi *Vanvitelli* about 1773, and completed by his son Carlo. It contains a small collection of pictures, among which is a Christ at the Column, by *Titian*; a Job, by *Spagnoletto*; S. Sebastian, by *Schidone*; St. Peter, by *Gherardo delle Notti*; St. Orsola, by *Caravaggio*; a Madonna and Child, attributed to *Correggio*; and some portraits of the Doria family by *Rubens* and *Vandyke*.

Palazzo Avellino, in the Strada S. Giovanni in Porta, founded in the 14th cent., and rebuilt in its present form in 1616, by Camillo Caracciolo, Prince of Avellino, after the great victories gained under Philip II. and III. of Spain in the Low Countries, France, and Italy.

Palazzo Bagnara, or *S. Antimo*, in the Largo del Mercatello, built in 1660, from the designs of *Carlo Fontana*, by Fra Fabrizio Ruffo, who captured a Turkish galley conveying the Sultana and her daughter to the coast of Syria, and expended in the building the treasures found in the galley. The Sultana died a few days after the capture, but the daughter lived to become a Dominican nun. It now belongs to the Prince of S. Antimo, and contains a gallery of pictures and sculpture by modern Italian artists.

Palazzo Berio, in the Strada Toledo, built about 1740 by the Marchese di Salsa, Giovanni Berio, was formerly famous for its gallery of pictures and library, which have been dispersed for many years.

Palazzo Bisignano, in the Strada Constantinopoli, built in the 16th cent. by the Ferrao family, though spoiled by some additions in the last cent., is still an edifice of imposing magnificence. The frescoes, now much damaged, were executed by *Polidoro da Caravaggio*, when he fled to Naples in 1532 from the sack of Rome.

Palazzo Calabritto, the residence of the British consul, where the Church of England service is performed every

Sunday, was the palace of the Duca di Calabritto, but it has long passed into other hands. The façade, the grand doorway, and the staircase are by Vanvitelli.

Palazzo Carafa, built in 1512, on the summit of Pizzosfalcone, by Andrea Carafa, Conte di Santa Severina, who adorned it with fountains and gardens. Some portions of his edifice may still be traced; but after the popular tumults of 1651 the government purchased it, and converted it into barracks. It is still used for this purpose, and a portion of the palace is occupied by the royal topographical office, *Ufficio Topografico*. This establishment has two branches,—the one is devoted to the construction and engraving of maps and of hydrographic surveys; the other contains the military library, the national collection of charts, plans of cities, models of fortresses, &c.

Palazzo Carafa, in the Strada S. Biagio de' Librai, built by that branch of the Carafa family which bore the title of Princes of Montorio. Paul IV., and his nephew Cardinal Carafa, by whom the façade and cornice were added, were born in it. The lower part of the building is now converted into shops; but the beautiful cornice remains.

Palazzo Caramanica, in the Strada Fontana Medina, now the property of Barone Compagni, is one of the best specimens of *Fregio*.

Palazzo Cusnealenda, in the Piazza S. Domenico Maggiore, built in 1770 from the designs of *Vanvitelli*, is imposing from its mass. The elliptical arches of the courtyard supported by marble columns and pilasters, and the principal staircase, are admired by architects.

Palazzo Cassaro, belonging to the Principe di Cassaro, contains a gallery of pictures, among which are the Calvary by *Adam Elsheimer*; a Madonna, by *Burrocco*; a fine pastoral landscape, by *Breughel*; a landscape with a waterfall, by *Salvator Rosa*; the Marriage at Cana, by *Tintoretto*; St. Peter penitent, by *Spagnoletto*; the Holy Family, by *Parmigianino*; the Madonna and Child, by *Luca d' Olanda*, etc.

Palazzo Cavalcanti, in the Strada To-

ledo, built in 1762, by the Marquis Cavalcanti, from the designs of *Cioffredo*, is an imposing building, though not correct in taste.

Palazzo Cellammare, near the ch. of S. Orsola, in the Strada di Chiaia, restored in its present form by the Duke of Giovenazzo, who purchased it in 1727, and had the apartments decorated by *Giacomo del Pò*, and other artists. It is now the property of the Duke of Cellammare. The extensive gardens, which surround the palace, command fine views of the bay.

Palazzo Colonna.—In the l. angle of the Strada Mezzocamione are the remains of the palace of Fabrizio Colonna, Grand Constable of the kingdom, who employed *Caravaggio* in 1527 to decorate it with paintings in chiaroscuro, some of which, though defaced by time, are still to be seen, with beautiful windows of the same period.

Palazzo Corigliano, in the Piazza S. Domenico Maggiore, built about 1500 from the designs of *Mormando*, whose skilful adaptation of the Doric style to the purposes of modern architecture may still be seen in the ground floor of the palace. The interior is remarkable for its splendid decorations in the style of the last century.

Palazzo Coscia, formerly the palace of the dukes of that name, and afterwards of the Principessa di Partanna, was restored by *Cioffredo*, who designed the façade and its Ionic gateway.

Palazzo Costa, in the Strada S. Antonello alla Vicaria, contains a collection formed by Professor Costa, and illustrating the geology, mineralogy, zoology, and botany of the kingdom.

Palazzo Cuomo, a deserted palace, attached to the monastery of S. Severo, was designed by *Agnolo Antonio del Fiore*, and was the residence of Lucrezia d' Alagni, for whom Alfonso I. wished to divorce his queen. The details of some of the windows are of an elaborate character.

Palazzo D'Avalos, in the Piazza del Vasto, remodelled in the last cent. by *Cioffredo*. It contains many objects of interest, foremost among which are the Cæsars by *Titian*, and seven tapestries presented by Charles V. to the Marquis of Pescara, as an acknowledg-

ment of his services at the battle of Pavia in 1525. They represent scenes of that victory: the figures, as large as life, are portraits of the leading personages who were distinguished in it. They were executed in Flanders: from the drawings of the first artists in Italy, the figures being designed by *Titian*; and the ornamental portions by *Tintoretto*. The Cæsars by *Titian* are only eleven in number; the twelfth is in the Grand Ducal Gallery at Florence: its place is here supplied by a copy by *L. Giordano*.

Palazzo Fondi, opposite the Fontana Medina, built from the designs of *Vanvitelli*. It contains a gallery of pictures, among which are the Martyrdom of S. Januarius, one of the finest works of *Calabrese*; four landscapes by *Salvator Rosa*; the portrait of Marini, the poet, by *Caravaggio*; a Holy Family by *Schidone*; a small portrait of S. Filippo Neri by *Domenichino*; the Madonna Addolorata by *Lionardo da Vinci*; the head of S. Bonaventura, and a replica of the Holy Family of the Louvre, by *Raphael* (?); Diana and Calisto by *Rubens*; two Venetian scenes by *Canaletti*; a portrait of Joanna II. by *Zingaro*; a portrait of himself by *Rembrandt*; the Palace of the Inquisition at Madrid by *Velasquez*; and some portraits of the Genoese family of Marini by *Vandyke*.

Palazzo Galbiati, in the Piazza S. Domenico Maggiore, was the residence of *Antonello Petrucci*, the secretary of Alfonso I. of Aragon. Its marble doorway is said to be the work of *Agnolo Aniello del Fiore*.

Palazzo Giordano, in the Strada Fontana Medina, has a façade of travertine, built from the designs of *Fuga*.

Palazzo Giusso, or *Della Torre*, in the Piazza S. Giovanni Maggiore. The fine façade, with its columns of the composite order, was built about 1650, by Cardinal Filomarino, of the Dukes della Torre. Few palaces in Naples are constructed with so much solidity. The present proprietor, Signor Giusso, has a good collection of drawings and a fine Cabinet of Medals.

Palazzo Gravina, in the Strada di Monte Oliveto, is still the finest and most majestic palace in Naples, though in part despoiled of its original propor-

tions. The barbarous attic above the fine old cornice, and the Doric gateway of white marble, are modern additions. The palace was built at the close of the 15th cent. by Ferdinando Orsini, Duke di Gravina, from the designs of *Gabriele d'Agnolo*, and is considered one of the best works of the period. On the frieze was the inscription which attested the hospitality of the founder in the announcement that he erected the palace for himself, his family, and all his friends:—*Sibi suisque et amicis omnibus a fundamentis erexit*. It was obliterated a few years ago when Conte Ricciardi bought it. The palace belongs now to the government, and is tenanted by the General Post and other public offices; from here the courier carriages and diligences start.

Palazzo Laurino, in the Strada dei Tribunali, though in a state of dilapidation, is still a good example of the style of the 16th cent. The façade is well proportioned. The oval court, with its medallions, etc., is an imitation of Barocci's palace of Caprarola.

Palazzo Maddaloni, a massive pile, standing isolated in the Strada Toledo, was founded by the Marchese del Vasto, but afterwards became the palace of the Dukes of Maddaloni. The doorway and the staircase were designed by *Fansaga*. The interior contains a hall of fine proportions, with a large oil painting on the ceiling by *Francesco di Mura*, representing the siege of Naples by Alfonso I. of Aragon. In this hall the Supreme Court of Justice holds its sittings.

Palazzo Marigliano, in the Strada S. Biagio de' Librai, called also *Palazzo della Riccia*, from the title of its founder, Bartolommeo di Capua, Principe della Riccia. It was begun in the 15th cent. by *Ciccione*, and completed at a more recent time. The gracefulness of the details adds to the general effect of the design; and though its original features are injured by the shops which now occupy the basement, it is still one of the most elegant palaces in Naples.

Palazzo de' Ministeri, in the Largo del Castello, called also *S. Giacomo*, from its occupying the site of the ancient monastery and hospital of that name, was begun

in 1819 by Ferdinand I., and completed in 1825 by Francis I. from the designs of Luigi and Stefano Gasse, for the purpose of uniting the principal public offices under one roof. It covers nearly 200,000 square feet of ground, and contains 6 courts, 846 apartments, and 40 corridors. The principal vestibule contains statues of King Roger, of Frederick II., Ferdinand I., and Francis I.; and the hall of the Exchange contains a statue of Flavio Gioia.

Palazzo Miranda, in the Strada di Chiaia, built in 1780 by Barba for the Duchess of Miranda, is now the property of her daughter, the Princess of Ottaviano. The collection of pictures includes the St. Jerome in the Desert, and Mary weeping over the Dead Body of the Saviour, by *Spagnoletto*; Joseph and Potiphar's Wife, by *Guido*; the Marriage of St. Catherine by *Albert Durer*(?); the Banquet of the Gods, and an allegorical painting of the Triumph of Beauty by *Rubens*, etc.

Palazzo Miroballo, in a little street of the same name, in the midst of the old and crowded Quartier del Pennino, built in 1462 by Giovanni Miroballo, the favourite of Ferdinand I. of Aragon, from the designs of *Ciccione*. There only remains visible the beautiful doorway, profusely covered with sculptured arabesques and trophies.

Palazzo Monticelli, in the Strada Banchinuovi, an interesting specimen of the domestic architecture of the 15th century. The ground floor, with its façade still decorated with the lilies of the house of Anjou, was built by Antonio and Onofrio di Penne, the former the privy councillor, the latter the secretary, of King Ladislaus. An inscription over the doorway of white marble, attributed to *Bamboccio*, gives the year 1406 as the date of its erection. This palace was long inhabited by the celebrated mineralogist Don Teodoro Monticelli, and contained his rich collection of Vesuvian productions, which was purchased by the University after his death.

Palazzo Piamora, in the Vicolo Cinquesanti, near the ch. of S. Paolo, was built by Giulio de Scortiat, the fa-

vourite and counsellor of Ferdinand I. of Aragon. It was afterwards the residence of *Marini*, the poet. Its marble doorway has elaborate and delicate sculptures of trophies and acanthus-leaves. On the ancient wooden gates are arabesques and figures in relief.

Palazzo Regina, in the Vico Bisi, behind the statue representing the Nile; was, in the 15th centy., the residence of Antonio Beccadelli, the historian, better known as the *Panormita*, who became the private secretary and biographer of Alfonso I. of Aragon.

Palazzo Sanfelice, in the Strada Sanità, built in 1728, by Sanfelice, the architect, for his own use, is remarkable for its double geometrical staircase. The chapel contains four colossal marble statues of the four seasons, with some bas-reliefs, by the school of *Saumartino*.

Palazzo Sansevero, in the Piazza S. Domenico Maggiore, built in the 16th centy. from the designs of *Giovanni di Nola*, and remodelled in the last centy. by Raimondo di Sangro, who employed *Corenzio* to decorate the interior with frescoes. It remained in a neglected state until within the last 8 years, when it was subdivided into several smaller houses. This palace, on the night of the 16th October, 1590, was the scene of a domestic tragedy. Carlo Gesualdo, third Prince of Venosa, and the nephew of S. Carlo Borromeo, who then inhabited it, discovered his wife in adultery with Fabrizio Colonna, Duke of Andria, and killed both her and her paramour on the spot. He then retired to his castle at Gesualdo, and devoted the remainder of his life to religion. He was buried in a chapel of Gesù Nuovo, erected at his expense.

Palazzo Santangelo, in the Strada di S. Biagio de' Librai, was begun in the 13th centy., from the designs of *Masuccio I.*, and restored in 1466 by *Diomedes Carafa*, Count of Maddaloni. The sculptures of the beautiful doorway in white marble, designed by *Agnolo Aniello del Fiore*, are characterised by their delicacy and grace: as well as the original inlaid wooden doors, they bear amidst their carved ornaments the arms of *Diomedes Carafa*. The façade

and the staircase were originally adorned with statues, busts, and bas-reliefs, but only two of them remain. In the court-yard was formerly preserved the colossal bronze head of a horse, now in the Museo Borbonico. Its place has been supplied by a copy in terra cotta, placed here by the Sant'angelo family, who have converted the palace in the course of the last few years into a Museum of art. Among the pictures are several fine landscapes by *Salvator Rosa*; the Entombment by *Vandyke*; an interesting portrait by *Albert Durer*, with his monogram and the date 1508; portraits of Rubens and himself on one canvas by *Vandyke*; portraits of the Marchese di Pescara and Vittoria Colonna by *Sebastiano del Piombo*; a Head of an Angel by *Correggio*; a sketch in oils of the Last Judgment by *Michael Angelo*; the Holy Family, one of the finest works of *Ghirlandaio*; and the Assumption of the Virgin by *Michael Wöhlgemuth*, painted for the family of Volkamerin of Nuremberg, and dated 1479. The collection of coins and medals formed by the late Marquis Santangelo is one of the most complete in Italy, and is particularly rich in all that can illustrate the numismatic history of the kingdom of the Two Sicilies from the earliest period of the Greek colonisation to the present time.

Palazzo Santobuono, in the Strada Carbonea, an imposing building, erected in the 15th cent. from the designs of the brothers *Donzello* by the Caracciolo di Santobuono.

Palazzo Satriano, in the Piazza della Vittoria, formerly the property of the Ravaschiero family, was in 1675 the residence of the Marques de los Velez, one of the viceroys of Charles II. The façade, courtyard, and staircase were restored by *Sanfelice*.

Palazzo Sirignano, opposite the Fontana Medina, presents nothing remarkable but the principal doorway, which is in the Doric style, with chaste design and accurate proportions.

Palazzo Stigliano, in the Strada Toledo, was built for the Viceroy, Duke d'Ossuna, by *Pansaga*. It became the residence of John Van den Eynden, the

rich Flemish merchant, whose daughter brought it, by marriage, to the Prince of Stigliano, a branch of the Colonna family. It has been sold and divided into several apartments.

Palazzo of H.R.H. the Count of Syracuse, formerly of the Prince of Torella. It was built in 1535 by Ferdinand Alarcon, Marchese della Valle Siciliana, the general of Charles V., and it was then so far from the city, that a tower, still visible, was added to the building as a security against any sudden descent of the Turks. It was entirely modernised in 1838.

Palazzo della Vicaria Vecchia, in the Strada Forcella, near the ch. of S. Giorgio Maggiore, was, 300 years ago, the seat of the Courts of law. The entrance doorway, the basement, the windows of the first floor, and the pilasters of the Composite Order, are the only remains of the original palace erected in the early part of the 16th cent. In a niche in the courtyard is a broken statue representing Hercules and the Nemean Lion, and a bas-relief with a portrait of Queen Joanna II.

VILLAS.

Villa Regina Isabella, on the Capodimonte, derives its name from the late Queen Dowager, the mother of the present King. It was built in 1809, for the Duke of Gallo, from the designs of *Niccolini*; it is founded upon arches and substructions of a massive character. The situation is extremely picturesque, and the gardens are laid out with skill; but the chief interest of the Villa is the view, especially towards Naples, which is nowhere seen to more advantage. The interior is fitted up with elegance and taste. It contains some pictures, including the Holy Family by *Lionardo da Vinci*, well known by several engravings; a Holy Family by *Andrea del Sarto*; the Cleopatra of *Correggio*, one of his most beautiful works; and a series of family portraits of the House of Bourbon. In the

museum of vases, antiquities, etc., is a bronze table, found at Paestum in 1829, with a Latin inscription relating to the election of a Protector of that City. The villa is now the property of the Conte del Balzo, the queen's second husband.

Villa Angri, on the summit of the hill of Posilipo, the property of the Principe d'Angri, commands a fine view of the bay.

Villa Anspach, on the hill of Posilipo, built by the Margravine of Anspach, whose son, Mr. Keppel Craven, left it by his will to the Minutolo family. It is built in the form of a Grecian-Doric temple.

Villa Belvedere, on the Vomero, belonged formerly to the Principe di Belvedere. It is now divided into apartments, and in a perfect state of dilapidation.

Villa Floridiana, on the Vomero, derives its name from the second wife of Ferdinand I., Lucia Migliaccio, Princess of Partanna and Duchess of Florida, upon whom it was settled by his Majesty. At her death, in 1827, it was divided into three portions, of which the largest was left to her daughter, who married the Conte di Monte Sant' Angelo, by whom the second portion was purchased and reunited to her inheritance. The Casino, built by Niccolini, is a fine square building with two flights of marble steps leading to the garden, which commands beautiful views of the bay.

Villa Gerace, called also *Serranarina*, beautifully situated at the end of the hill of Posilipo close by the sea. It belongs to the Duca di Terranova of the Gerace family.

Villa Lucia, the third portion of the Villa Floridiana, the property of the Count Grifeo. It is approached by a winding road and by a bridge of ingenious and bold construction thrown across the valley. The view from it is celebrated for its beauty and extent.

Villa Maio, on the Infrascata; the property of the Marchese Maio, commanding a fine view of the bay.

Villa Ricciardi, or *Villa de' Camaldoli*, built by Francesco Ricciardi, Count of Camaldoli, Minister of Justice under Murat, on the hill of the Vomero. It

is remarkable for the beauty of its position.

Villa Roccàromana, on the slope of Posilipo, the pagoda of the Duca of the same name, well known for its zoological collection and handsome gardens.

Other Villas.—The *Villa Ruffo*, near the castle of S. Elmo, on the Vomero, long the residence of the Cardinal who played so important a part in the political events of 1799; the *Villa Palliano*, on the side of Capodimonte; the *Villa Regina*, on the Vomero, remarkable only for the fine view it commands; the *Villa Trieste*, beautifully placed at the extremity of the Collina di Chiaia, where it joins the hill of Posilipo; the *Villa Scatetta*, on the hill of Posilipo; the *Villa Salsa*, or *Rocca Matilde*, beautifully placed on the sea-shore at Posilipo; etc.

DRIVES AND RIDES IN THE IMMEDIATE ENVIRONS OF NAPLES.

At the extremity of the Riviera di Chiaia the broad street divides into two branches: that on the l. is the *Mergellina*; that on the rt. is the *Strada di Piedigrotta*, which leads to the entrance of the Grotto by a deep cutting through tufa rock.

July 22, 1864.

1. *Grotta di Pozzuoli*, or *di Posilipo*.—It is a tunnel excavated in the older volcanic tufa, nearly from E. to W. It is 2244 ft. long, and 21½ ft. wide. Its height is unequal; at the E. entrance it is 69 ft., in the centre it is only 25. It is ventilated by two circular air-shafts, which pierce the roof in an oblique direction, and is lighted day and night by lamps. We find no mention of this tunnel before the time of Nero, though attempts have been made to show that it must have existed from the earliest times of Cumæ and Naples. A passage of Strabo has been quoted as referring to this grotto, but it undoubtedly refers to that near the *Punta di Coroglio* (p. 166); otherwise



his description of its having many air-shafts, and being wide enough for two carriages abreast, would be in direct opposition to Seneca's and Petronius's descriptions, and to the fact that the Grotto had no air-shafts before they were opened by Alfonso of Aragon. Seneca, who passed through it on his way from Baïæ to Naples, describes it as a long prison, so full of dust and mud and so gloomy that there was nothing but "darkness visible." *Totum athletarum fatum mihi illo die perpetiendum fuit, a ceromate nos haphè excepit in Crypta Neapolitana: Nihil illo carcere longius, nihil illis faucibus obscurius quæ nobis præstant, non ut per tenebras videamus sed ut ipsas: eodem via eodem die hito et pulvere laboravimus.* Petronius describes it as being so low that it was necessary to stoop in passing through. In the middle ages it was believed to be the work of Virgil. Petrarch says that in his time the people regarded it as formed by the magic incantations of the poet. King Robert, he tells us, conducted him to the Grotto, and asked him what he thought of the popular belief. "Relying," says Petrarch, "on the royal humanity, I jestingly answered that I had nowhere read that Virgil was a magician. To this the king, assenting with a nod, confessed that the place showed traces not of magic, but of iron, *non, illo magici, sed ferri vestigia confesey est.*" In the 15th cent. it was enlarged by Alfonso I., who lowered the floor, opened the two air-shafts, and raised the roof at the extremities. The walls exhibit a proof of this enlargement in the marks left by the axles of vehicles in the sides, many feet above the level of the present floor. In the centre of the tunnel there was a little recess, now forming the chapel of the Virgin, before which a lamp is always burning. In the 16th cent. Don Pedro de Toledo paved its floor with stone. Charles III. renewed the pavement and repaired the roof and sides as we now see them, strengthening the roof in places where it was decayed, by erecting arches beneath it.

2. TOMB OF VIRGIL.—Near the top

of the E. entrance to the *Grotta* is the Roman *columbarium* known as the Tomb of Virgil. The ascent is by a winding path called *Salita S. Antonio di Posilipo*, whence we descend through a vineyard to a platform on the brow of the precipice, on which the Tomb is built. It is now clothed with ivy, and the site nearly concealed; but its position, when it was first built, must have made it visible from the ancient road and from the coast, from which it is about $\frac{1}{2}$ m. distant. The Tomb is a chamber about 15 feet square, with a vaulted roof, and lighted by 3 windows. In the walls are 10 niches for cinerary urns, a doorway, and what appears to have been a larger niche in the ruined wall opposite. Virgil had a villa on the shores of Posilipo, in which he composed the *Eclogues* and the *Georgics*. The *Æneid* also was written either in this villa or in Naples. After finishing the 12th Book, and before he had revised his poem, he set out by sea for Greece to meet Augustus on his return from the East, a voyage which Horace has invested with a melancholy interest by that touching ode in which he prays that the ship may bear him safely to the Attic shores,

Sic te diva potens Cypri,
Sic fratres Hefene, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quæ tibi credidit
Debes Virgilium, finibus Atticis
Reddas incolumem, precor;
Et serves animæ dimidium meæ.

Od. 1. 3.

Virgil met Augustus at Athens, but being attacked by illness at Megara, he was obliged to return to Italy. He landed at Brundisium in a very feeble state, and died there a few days afterwards, B.C. 19. His remains, at his request, were conveyed to Naples for interment, but the precise site where his ashes were deposited is not mentioned by any contemporary writer. The evidence which connects this site with this Tomb is by no means so weak as was supposed by Cluverius, who founded his objection on a literal interpretation of a passage of Statius. This poet, who was born at Naples about half a-cent. after Virgil's death,

describes his visits to the Tomb, telling us that he followed the shore to reach it, and composed his verses while reclining within its precincts:—

...En egomet somnum et geniale secutus
Littus, ubi Ausonio se condidit hospita portu
Parthenope, tenues ignavo pollice chordas
Pulse, Maroneique sedens in margine templi,
Sumo animum, et magni tumulis adcano
magistri.

Hoc ego Chalcidicis, ad te, Marcelle, sonabam
Littoribus fractas ubi Vesubius egerit iras,
Æmula Trinacris volvens incendia flamma.

From the mention of Vesuvius in the concluding lines, and from the use of the word *littus*, Cluverius inferred that the Tomb was on the shore at the foot of Vesuvius; but if a single line may thus be separated from the context, which is a general description of the scenery commanded by the locality, we may as well contend that the words *Chalcidicis littoribus* fix the site of the Tomb on the shores of Cambr. This expression, which is obviously inapplicable to the neighbourhood of Vesuvius, is the strongest argument against the theory of Cluverius, and of those, like Addison, who have followed his authority. Taken in connexion with the rest of the passage, it shows that the Tomb was situated on the W. coast of the Bay of Naples; but it proves nothing which will identify the locality, unless the opening lines may be considered to indicate that Naples and Vesuvius were visible from the spot. Contemporary with Statius was Silius Italicus, whose idolatry of Virgil was so great that he made a pilgrimage to Naples for the purpose of visiting his tomb. Silius found it so deserted that it was kept by a solitary peasant. From this degradation he rescued it by purchasing the ground in which it stood, having previously become the owner of the Arpine Villa of Cicero, to which Martial alludes.

Silius hæc magni celebrat monumenta Maronis

Jugera facundi qui Ciceronis habet.

Heredem dominumque sui tumulique larisque
Non alium mallet nec Maro nec Cicero.

Ep. xi. 48.

Jam prope desertos cineres, et sancta Maronis

Nomina qui coleret pauper et unus erat.

Ep. xi. 49.

Having thus become possessor of the site, he was accustomed, as Pliny tells us, to approach it with the same reverence as he would show to a sacred edifice, and to keep, on the spot, the birthday of Virgil more religiously than his own. These facts, however, afford no evidence as to the site of the Tomb. The Neapolitan antiquaries have adduced a more direct evidence, in the Life of Virgil attributed to Donatus, a writer of the 4th cent. In this work it is stated that the ashes of Virgil were placed in a tomb on the *Via Puteolana, cryptam Pausilypanam versus*, near the Grotta di Posilipo, at the 2nd milestone from the city. The old gate of Naples called the Porta Puteolana, destroyed in 1809, was situated on the spot now occupied by the obelisk of S. Domenico, a position which corresponds exactly with the distance of the obelisk from this Tomb. But there is reason to believe that the Life attributed to Donatus was written much later than the 4th cent. We can therefore rely no more on Donatus as an authority than on the testimony of St. Jerome to the same effect, as given in the Chronicle of Eusebius, which Heyne and other critics now suppose to have been interpolated. Although, however, we may question the authenticity of both these works, it is impossible to doubt that the date of their composition was sufficiently early to afford collateral evidence of the antiquity of the tradition which connects the ruin with the Tomb of Virgil. From the earliest period of the revival of letters this tradition has been unbroken, and we know that it was accepted without question by all the older masters of Italian literature. Petrarch was escorted to the spot by King Robert, and he is said to have planted a laurel upon it. Boccaccio acknowledged the truth of the tradition by feeling his love of letters kindled by the *religio loci*, and by renouncing in the presence of the Tomb the mercantile pursuits to which his father had destined him. At this period of the 14th cent. there is evidence that the Tomb was entire. Capaccio, in his "Historia Puteolana," cites Alfonso Heredia, Bishop of

Ariano, who was living in 1500, and was a canon of the neighbouring ch. of S. Maria di Piedigrotta, to which the farm containing the Tomb belonged. The bishop is said to have possessed records proving that the Tomb was perfect in 1326, and that it had 9 small columns supporting a marble urn, with the well-known inscription on the frieze:—

Mantua me genuit, Calabri rapuere, tenet
nunc
Parthenope; cecini pascua, rura, duces.

He says that the urn and columns, and some small statues which decorated the Tomb, were given by Robert of Anjou to the Cardinal of Mantua for removal to Virgil's birthplace; that the Cardinal, returning by sea, died at Genoa, and that all trace of the precious relics perished with him. Giovanni Villani, in his *Chronique de Naples*, published in 1526, also describes the form and arrangement of the Tomb, and says that the marble which contained the epitaph, carved in antique characters, was entire in 1326. Pietro di Stefano, in his *Descrizione de Luoghi Sacri*, confirms Capaccio's statement respecting the existence of the urn at the beginning of the 14th centy., but states that King Robert removed it to the Castel Nuovo, for its better preservation; but though Alfonso of Aragon had diligent search made, not a trace of it was found in the middle of the 15th centy. Eugenio Caracciolo, in his *Napoli Sacra*, published in 1623, states that a stone had been discovered in the neighbourhood, bearing the inscription—*Siste, Viator, quæso, pauca leyito, hic Maro situs est*. Cardinal Bembo in the 16th cent. has shown his belief in the tomb by the epitaph which he composed for Sannazzaro (see p. 111). To a different pen must be attributed the inscription which was placed here in 1554:—

Qui Cineres? Tumuli hæc Vestigia? Condi-
tur olim
Ille hic qui cecinit pascua, rura, duces.

Capaccio tells us, that there were formerly two other lines in monkish dog-
grel:—

Quod sciscias tumulus? Quod fracta sit urna,
quid inde?
Sat celebris locus nomine vatis erit.

The laurel supposed to have been planted by Petrarch disappeared in the beginning of the present cent. under the knives of visitors of all nations; and the one planted as its successor by M. Casimir Delavigne has as little chance of perpetuity. The Margravine of Baireuth in the last cent. had a branch of Petrarch's laurel cut off and sent to her brother Frederick the Great, accompanied by some lines written by Voltaire expressive of the appropriateness of such a gift to his military glory and poetic talents; and the Russian Admiral Czernischeff made a similar present to Voltaire himself during his residence at Ferney. We have no space to record the many other reminiscences of the tomb. It has now become venerable by the homage which the great men of six centuries have paid to it; and where such pilgrims have trod, posterity will regard the spot as one of those consecrated sites upon which genius has set the seal of immortality.

Vespero è già collà dove sepolto

E'l corpo, dentro al quale io facea ombra:
Napoli l'ha, e da Braudizio è tolto.

DANTE, *Purg.* III. 25-27.

3. *Fuorigrotta*. At the W. extremity of the Grotto is the village of Fuorigrotta, where several roads branch off. The 1st turn on the rt. joins the new road by Orsolone to Capodimonte (No. 8). The 2nd leads to *Pianura*, a village 3 m. off, at the foot of the hill of the Camaldoli, near the extensive quarries of *piperno*, a peculiar variety of volcanic rock much used for building purposes at Naples. A new and better road branches off about $\frac{1}{2}$ m. on to the Lago di Agnano and to Astroni. The continuation of the road from the Grotto proceeds to Bagnoli, and was constructed in 1568 by the Viceroy de Rivera. At the W. end of Fuorigrotta is the little ch. of S. Vitale, in which *Giacomo Leopardi*, the poet, is buried, with a simple monument erected to his memory in the porch. Not far from the ch. are two inscriptions, one bearing the words *Hinc Puteolos*, to indicate the direction of the new route; the other, *Hinc Romam*, to show that the Agnano road falls into the *Via Campana* from

Pozzuoli to Rome beyond the Solfatara. The road to Bagnoli is bordered on each side by poplar and mulberry-trees festooned with vines; the valley through which it runs, bounded on the l. by the ridge of Posilipo, is cultivated with wheat, maize, and flax.

4. *Bagnoli*, a cluster of three or four houses on the shore of the Bay, has two warm mineral springs. The first of these, the *Acqua di Bagnoli*, resembles Seltzer water in its large amount of muriate and bicarbonate of soda, with free carbonic acid gas; the temperature is 104° Fahr. The *Acqua di "Subveni homini"* is of the same character, but with more than four times the amount of muriate of soda. The temperature varies with the season from 82° to 107° Fahr. *Bagnoli* is the birthplace of the physician Sebastiano Bartolo, the reputed inventor of the thermometer, who investigated the mineral waters of this district in 1669, and published the results under the name of *Thermologia Aragonia*. At *Bagnoli* we enter on the road to Pozzuoli, but we shall reserve our description of it for our excursion to the W. district near Naples.

5. The *Strada Nuova* of *Posilipo* leaves Naples by the Mergellina and joins the road already described at *Bagnoli*. It was constructed in 1812, but the descent towards *Bagnoli* was not finished till 1823. Before leaving the Mergellina we pass under the ch. which contains Sannazzaro's tomb (p. 111). Beyond, on the rt., is the *Villa Angri*, and further on, on the l., are the picturesque ruins of the *Palazzo di Donna Anna*, often misnamed *della Regina Giovanna*, built in the 17th cent. by *Fansaga* for Donna Anna Carafa, the wife of the Viceroy Duke de Medina. It was erected on the site of a more ancient palace of the princes of Stigliano, of whom Donna Anna was the last heiress; it has never been finished, and is now converted into a glass manufactory. The road winds round the hill by a gentle ascent through villas and gardens. Many of the villas are beautifully situated. After passing on the l. the *Lazzaretto* or Quarantine, the Roc-

ca Romana, the Rocca Matilde, and the Minutolo Villas, a road on the l., passing by the entrance to the Villa de Mellis, or *Palazzo delle Cannonate*, the residence of Hackert the painter in the last cent., and by the Villa Gerace, descends to the *Capo di Posilipo*, the Phalerum of the Greeks, from *φάλαγξ*, a gull, whose Latin name, *mergus*, is supposed to have been the origin of that of Mergellina. The little ch. of S. Maria is supposed to occupy the site of the ancient Pharos. Boats can always be hired here to row back to Naples. Further on, a road on the rt., crossing the highest ridge of Posilipo, falls into the road of the Vomero (No. 7). After passing through a deep cutting, the road reaches an esplanade from which there is a magnificent view over *Bagnoli*, *Camaldoli*, *Pozzuoli*, *Baia*, *Ischia*, &c. Descending from here along the W. side of the hill, and passing by the entrance of the *Grotta di Sciono*, it reaches the sea-shore, and at *Bagnoli* falls into the road from *Fuorigrotta*.

Just before entering the deep cutting we have mentioned, and passing a small tavern on the l., we reach a path opened in 1835 with a view to construct a road, which was abandoned on account of the crumbling nature of the volcanic ashes of which most of the coast is hereabouts formed. It skirted the S.W. side of the hill, under the *Punta di Coroglio*, affording a great variety of views. By following this path we reach the villa *Mazza*, which contains a collection of Latin inscriptions found among the ruins, the fragment of a column, and the niche of the cella of a temple. Lower down is the little island or rock called *La Gajola*, covered with ruins. Against the opposite cliff, close to the sea, are remains of what is supposed to have been the Temple of Fortune, or of *Venus Euphata*. The spot is now misnamed *la Scuola di Virgilio*. It was there, as Statius tells us, that the Alexandrian merchants, on their visits to *Puteoli*, returned thanks for their prosperous voyage. The little cove on the W. of this rock is called the *Marechiano* (smooth water). The ground all around is covered with the ruins of the Villa of *Vedius Pollio*, the celebrated *Pausilypum*,

παῖσιν τῇ λύσει, which gave the whole promontory a name expressing freedom from care. These ruins, overgrown with myrtles, ericas, and Spanish broom, and partly covered by the Villa Mazza, spread over a considerable space. They extend down the slope of the hill and along the shore as far as Nisida. The most conspicuous is the Casa Fiorelli, a building of three stories, the lowest of which was probably a bath. But it is not the hill, or even the shore, which will give an adequate idea of the extent of this villa. The sea itself is filled for a considerable distance with enormous masses of substructions; the tufa cliffs are cut away to form part of the vast plan, and the mountain is pierced with tunnels and canals to supply the fishponds and the baths. It is difficult to form a conception of the magnitude of these works without examining them in a boat. Large oblong masses of tufa may thus be seen under water, isolated by deep channels from the cliff of which they once formed part; and in other places spacious chambers may be traced. The best plan for exploring them is to drive to the Capo di Posilipo, there hire a boat, and rejoin the carriage at the foot of the hill, where the Strada Nuova reaches the shore, opposite to Nisida.

It would be hopeless to attempt to define these masses of ruin. We know that Vedius Pollio constructed extensive fishponds for the *muræna*, or sea-eels, of which Pliny, Dion Cassius, and Seneca write with such astonishment. Dion tells us that these fish were fed with human flesh; Pliny mentions one which was known to be more than 60 years old; and Seneca records a feast given by Pollio to Augustus, at which a slave who had broken a glass was sentenced to be thrown to the fishes; an order which the emperor arrested by directing all the glasses of the villa to be cast into the ponds instead of the intended victim. Pollio bequeathed the villa to Augustus, but history has recorded no facts of interest in connexion with his possession of the property. The *Fishponds* which have acquired such a barbarous notoriety are still visible.

The buildings brought to light by the excavations of recent years have been supposed, from their position, to belong also to the villa of Vedius Pollio. The *Theatre* has its seats cut out of the tufa rock. It has a double cavea of 17 rows of seats, with a corridor above, ascended by a lateral stair, and two tribunes at the extremities of the orchestra. The absence of the foundations for the stage suggests the probability that the scena was constructed of wood so as to be removable. The stone rings for the *velarian* are still visible in the upper part of the outer walls. Some interesting antiques were found among the ruins, including wall paintings, several rare marbles, and the head of a statue of Bacchus. A large square building, near the theatre, decorated with pilasters, having two channels for rain-water and semicircular loggie built along the face of the hill, one above the other, is supposed to have been a place for games. The *Odeon*, with its portico of stuccoed columns, is the most perfect of these remains. It has 12 seats arranged in two divisions, a semicircular scena, a recess for the musicians in the orchestra surrounded by six columns of cipollino with capitals of rosso antico of excellent workmanship, and a hall in the middle of the area, with a seat for the emperor apart from the rest of the audience. In a niche of this hall were found a pedestal for a statue, and two columns of black marble with white capitals. The whole building was faced with costly marbles. Among the sculptures found in the ruins may be mentioned the beautiful statuette of the Nereid rising from a shell, now in the Museo Borbonico; the headless statue of a Muse, one of the finest draped figures of that collection; and some finely-carved candelabras. The *Basilica*, divided into a nave and two aisles by a double row of columns, and the *Hemicycle*, are near the Odeon. Numerous fragments of columns, capitals, and cornices of precious marbles, have been found in the same direction. Beyond are the ruins of other buildings, porticoes, nymphaea, reservoirs, &c. Amidst all

these vestiges of magnificence, the *Grotta di Seiano*, called also *di Posilipo*, is perhaps the most interesting which time has spared. It is a tunnel cut through the ridge of the Posilipo hill near the *Punta di Coroglio*, in order to afford a communication between Naples and Pozzuoli. It is 2755 feet in length, being 500 feet more than the *Grotta di Pozzuoli*: it is also wider and loftier, is strengthened internally by arches of masonry, and has several lateral air-shafts on the sea-side. Strabo, who describes it from personal observation, tells us that the engineer was *Cocceius*, who had also been employed by Agrippa, the son-in-law of Augustus, to make the subterranean passage from Cumæ to the Lake of Avernus. The present king has had the grotto cleared out. During the progress of the excavation an inscription was discovered showing that it was restored by Honorius in the 5th centy. Opposite the *Punta di Coroglio* is the little island of

G. NISIDA, *Nesis*, the *Nēsis* of Strabo, an ancient crater, $1\frac{1}{2}$ m. in circumference. The lip of the crater is broken down on the S. side, where it forms the little harbour called the *Porto Pavone*. On the N. side, nearly opposite to the *Punta di Coroglio*, is a rock now occupied by the *Lazzaretto*. It is said that the island was connected with the shore of Bagnoli by a bridge thrown across the strait from this rock, and that from the N.W. point a mole formed a harbour—the *placidus limon* of Statius. We learn from Cicero that the son of Lucullus had on this island a villa, where Brutus retired after the assassination of Cæsar. In this villa Cicero held his conferences with Brutus on affairs of state; and several of the letters to Atticus are dated from it. Nothing can be more touching than the picture he draws of the great republican during his retirement at Nisida:—*Corpus aberat liberatoris, libertatis memoria aderat; in qua Bruti imago cerni videbatur. At hunc his ipsis ludorum diebus videbam in insula clarissimi adolescentis Luculli, propinqui sui, nihil nisi de*

pace et concordia civium cogitantem. Eundem vidi postea Volia cedentem Italia, qua oriretur belli civilis causa propter s.—*Phil.* x. 4. The villa was subsequently the scene of the parting of Brutus and Portia, on his retirement to Greece, prior to the battle of Philippi. Although thus frequented by the great statesmen of republican Rome, Nisida appears to have been subject to mephitic vapours and gaseous exhalations from some portions of its crater as late as the middle of the 1st centy. Lucan says,—

Emittit stygium nebulosis æra saxis,
Antraque lethiferi rabiem Typhonis anhelant.

Pliny celebrates its wild asparagus, for which it still retains its fame, and it enjoys an equal reputation for its grapes, its olives, and its figs. In the 15th centy. Joanna II. had a villa on the crest of the island, which was converted into a fortress to check the fleet of Louis of Anjou. It is now used as an *Ergastolo*, or prison for criminals. In 1624 the Duke of Alva erected the *Lazzaretto* on the rock near the shore. In 1832 a new port between Nisida and the mainland was constructed by the engineer *Fazio*, by means of two open moles built on arches thrown over the ancient piles, like the mole of Pozzuoli. The two moles form a port, having an area of 20,666 square feet, and are united by a spacious causeway 1290 feet in length. The W. mole has a small revolving light at its extremity.

7. *Antignano, Vomero*.—A road leaves Naples by the *Strada Infrascata* on the W. side of the Museum, passes the *Villa Maio* on the l., and on the rt. the ascent to the *Arenella*, the birthplace of *Salvator Rosa*, and the *Due Porte*, and proceeds by the *Strada S. Gennaro* to the village of Antignano. In the latter place was the "Portico Antiniano," as Pontanus calls the villa of Antonio Beccadelli, or Panormita, who there composed his history of Alfonso of Aragon, and his licentious *Hermaphroditus*. The village is the scene of a popular Festa on Easter Day. From Antignano a road on the rt. joins the new one

from Capodimonte; another on the l. ascends to the Castle of S. Elmo, and thence returning by the Ruffo, Lucia, and Floridiana Villas, falls into the main road proceeding from Antignano to the Vomero at the Villa Belvedere. A steep descent, called *Salita del Vomero*, leads from this point to the Chiaia. Here the road takes the name of the Strada Belvedere; it passes the Villa Regina, and traverses the crest of the Collina di Chiaia until it joins the hill of Posilipo, passing, near the point where it turns S., the Villa Ricciardi on the rt., and on the l. the Villa Tricase and the Villa Patrizi. At the latter place it is joined by the *Salita di S. Antonio di Posilipo*, which ascends from the Mergellina, passing by Virgil's tomb. Thus far the road has followed the direction of the old *Via Antiniana* leading from Pozzuoli to Naples, considerable remains of which can still be seen descending on the rt. to Fuorigrotta, on reaching the high ground above this village. Here we command an extensive view of the W. district, which will give us a correct idea of the locality, and enable us to trace the ancient and the modern roads. Those to the Lake of Agnano, the ancient one by Monte Olibano, the Rivera road to Bagnoli, the hill of the Camaldoli, the summits of the Solfatara, the Monti Leucogei, the site of Bain, the promontory of Misenum, the intervening flat of the Mare Morto, the island of Procida, and that of Ischia rising with its pointed peak of Epomeo behind it.

Following the ridge of the hill, and traversing the small villages of *Posilipo* and *Santo Spirito*, the road falls into the Strada Nuova nearly opposite the Punta di Coroglio (No. 5).

8. *Capodimonte* is reached by a beautiful drive called *Strada Nuova di Capodimonte*, which from the palace descends to the Strada di Foria, near the Albergo de' Poveri, by the romantic drive of the *Ponti Rossi*. There are several other fine drives about Capodimonte; which may be easily traced on the annexed Map of the Environs of Naples.—I. A new road, affording beau-

tiful views of the bay and the environs, from the village of Capodimonte, passing by the Villa Regina Isabella, and by the valley between the Camaldoli and the Vomero, proceeds to the Lago d'Agnano; and a branch on the l. joins, at Fuorigrotta, the road of Bagnoli.—II. The *Strada Nuova di Milano* surrounds the Royal Park, and joins, at Secondigliano, the road from Capua.—III. To Polvica, Chiaiano, and Marano, a large village. (10,000 Inhab.).—IV. From the latter road, at the 4th mile, a branch road on the l., passing through chestnut copse and vineyards, falls into the road No. I.

9. The CAMALDOLI.—This Monastery, founded by the Marquis of Pescara, the conqueror of Francis I., occupies the E. crest of that semicircular ridge of hills which forms the N. boundary of the Phlegrean Fields. The peak on which it is built is the highest point of this ridge, and is the loftiest of all the hills on the N. and W. of Naples, being 1488 feet above the sea. As the last part of the ascent must be made on horseback or on foot, the best plan is to drive to Antignano, where donkeys are always to be procured, or to Orsolone from Capodimonte, ordering beforehand donkeys to be there, and from either place ride to the monastery, a distance of nearly 3 m. Ladies are not allowed to enter the cloisters, but they can equally enjoy the view from the *Capanna di Ricciardi*, on a projection of the ridge, just below the garden of the monastery. The Telegraph-tower is the best place to enjoy the panorama of the N. side. The view is very beautiful and embraces a scene of a peculiar character, historical as well as physical. It comprehends the principal region of volcanic action in Southern Italy, and many of the most important sites immortalised by the poets and historians of antiquity. It commands a noble view of the Bays of Naples and Gaeta and the Gulf of Pozzuoli, looking down on one side upon the Capital, and on the other on the craters and lakes of the Phlegrean Fields, the promontories of Posilipo and Misenum, the town of

Pozzuoli, the islands of Nisida, Procida, and Ischia, the sites of Baiae, Cumae, and Litternum. On the S. the prospect is bounded by Capri and the Punta della Campanella. Following the Sorrentine promontory, we recognise the towns of Massa, Sorrento, and Castellammare, the Monte Sant' Angelo, the mountains at the foot of which stand Amalfi, Salerno, and Avellino, and the rich plain at the foot of Vesuvius in the foreground. On the N. the eye ranges over the whole of *Campania Felix* as far as the chain of Apennines, embracing in this part of the panorama Maddaloni, Caserta, Capua, Monte Tifata, the volcanic group of Rocca Monfina, Gaeta, the Formian hills, and Monte Circeo far beyond it. On the W. the prospect is terminated by the sea and by the islands of Ponza in the distant horizon. The ch. of the monastery contains some pictures, the best of which are the Last Supper, by *Stanzioni*, and the Santa Candida, by *Marco da Siena*.

A steep descent through rocks and forests leads from the Camaldoli to the village of *Pianura*. On the S. side of the hill of Camaldoli is the village of *Socavo* (sub cavo montis). The descent on this side, over the bare brown desolate hills which succeed the wooded regions, and afterwards through close lanes to Antignano, is one of the most striking features of this excursion.

10. *Poggio Reale*, one of the favourite promenades of the lower orders, is a long, straight road, beyond the Porta Capuana, planted with trees and embellished with fountains, and preserving the name of a favourite retreat of many successive kings of Anjou and Aragon. At the close of the 15th cent. Alfonso II. built a palace on the spot, and surrounded it with grounds and gardens which extended to the sea. In the 17th cent. the Duc de Guise described the spot as one of the most beautiful in the world, but it was destroyed in the military operations, of which Naples was subsequently the theatre. The gardens have been changed into market gardens, which supply Naples with vegetables; of the

palace there are only remaining a few crumbling ruins.—*Poggio Reale* is on the high road to Apulia. At the *Barriera Doganale* a road on the l., encircling the Camposanto Nuovo, ascends to Capo di Chino, and meets the roads from Caserta and Capua; a road on the rt. leads straight to Barra, S. Iorio, and Portici, whence we may return to Naples. The latter drive may be prolonged by taking the road which we cross just before reaching Barra, and following it to Cereola and the *Madonna dell' Arco* (p. 89), and visiting the *Villa Santangelo* in the village of Pollena, on the N.W. flanks of Somma, a villa of considerable elegance and taste.

EXCURSIONS.

THE SOUTH-EASTERN DISTRICT.

I.

PORTICI, RESINA, VESUVIUS, HERCULANEUM, TORRE DEL GRECO, TORRE DELL' ANNUNZIATA, AND POMPEII.

The Railroad from Naples to Capua passes through Portici, Torre del Greco, Torre dell' Annunziata, (from which a branch strikes off on the rt. to Castellammare), Pompeii, Scafati, Angri, Pagani, and Nocera, performing the distance in $1\frac{3}{4}$ h.; and to Castellammare in 1 h.

The Post Road follows the same line, but now is seldom resorted to, as the Railway is much more convenient. For several m. out of Naples it is a dead level, and is generally travelled over with great rapidity. The distances on the post-road are:—

	Post.	Miles.
Naples to Torre dell' Annunziata	- - -	$1\frac{1}{2}$ = 10
Torre dell' Annunziata to Nocera	- - -	$1\frac{1}{2}$ = 11
Nocera to Salerno	- - -	$1\frac{1}{2}$ = 8

Leaving Naples by the crowded quays, and passing the Castle of the Carmine, the road proceeds along the Marinella, crossing the Sebeto by the Ponte della Maddalena, and passing on the rt. the massive building called *I Granili*, built in the last cent. as public granaries, and converted by the present king into barracks. The road then coasts the E. shore of the bay, but it is so completely shut out from the sea by the numerous villas, palaces, and houses which stretch almost as far as Torre del Greco, that it has more the character of a long, dusty street, than of a high road.

The first of the suburban villages traversed by the road is *S. Giovanni a Teduccio*; on the l. of which, $\frac{1}{2}$ m. inland, is *Barra*, a large place (12,000 Inhab.).

4 m. PORTICI, is supposed to derive its name from the *Porticum Herculis*, mentioned by Petronius as the portico of a temple of Hercules at the W. end of Herculaneum. The road passes through the courtyard of the *Royal Palace*, built by Charles III. In one of its apartments were deposited the objects discovered at Pompeii and Herculaneum before their removal to Naples. The palace, which is only remarkable for its beautiful situation at the head of the bay, contains some good pictures by modern French artists, among which are *Gerard's* portraits of Napoleon in his imperial robes, of Madame Mère, and of Murat; *Wicar's* portrait of Massena; the well known Capuchins by *Granet*; and several pictures by *De Dominici* representing the adventures of Don Quixote. One of its rooms is inlaid with China imitating flowers, fruits, birds, and animals, the produce of a manufactory founded at Capodimonte in the last cent. by Charles III., which was remarkable for the choice and execution of the drawings, copied chiefly from the frescoes of Herculaneum; but which was given up under the French government in 1807. Portici, as well as S. Jorio and Barra, during the spring and autumn *villeggiatura*, are a favourite resort of the Neapolitans. From the little Fort and Mole of *Granatello* on the sea-shore there is a fine view of the bay. After passing

[*S. Italy.*]

through the courtyard of the palace we enter

RESINA, built upon the volcanic tufa and lava which cover HERCULANEUM. It nearly retains the name of *Retina*, the ancient port of Herculaneum, and has 10,000 Inhab. and many country seats. The largest of them is *La Favorita*, formerly the Villa of the late Prince of Salerno, which contains a Mosaic found in one of the Palaces of Tiberius at Capri. This villa, like the Palace of Portici, is built on the lava of 1631.

VESUVIUS.

The ascent of Vesuvius is usually commenced from Resina; but on some occasions, when the lava takes the course of Bosco Reale, as it did in 1850, the ascent from Torre dell' Annunziata is preferred, as affording a finer view of the current. The traveller may proceed to it either by the railway or in a carriage. As the railway station at Portici is at a distance from the town, and is infested by self-called guides, and hirers of horses and mules, who are most importunate in their offers of services which are too frequently both dear and worthless, the easiest way for a party will be to take a carriage from Naples to the Hermitage, which will cost 6 piastres, including coachman's *buonamano*, and will enable them to visit Herculaneum on the way. A carriage with two horses will convey the traveller from Naples to Resina, for 8 carlini, in less than an hour. At Resina there are several guides who let horses and chairs for the ascent; but, to avoid imposition, the traveller should endeavour to secure the services of *Vincenzo Gozzolino*, or of his son, who resides in the main street, the only guides who have any scientific knowledge of the mountain. As there are numerous impostors ready to personify the Gozzolinos, the traveller, to avoid deception, should either write

beforehand to secure one of them, or go direct to his residence, which is in the main street, after the palace at Portici, 3rd house on the l., and which will be pointed out by any respectable shopkeeper. His charges are 12 carlini as guide, 12 carlini for each horse or donkey, 30 carlini for a carriage to convey the party to the Hermitage of the Salvatore, to which there is an excellent road of recent construction, and 48 carlini for a portantina with 12 bearers to ascend the cone,—the latter however is required only for ladies and delicate invalids; and 6 carlini for each guide who assists in ascending to the summit of the cone. A great-coat or cloak, and a warm neckerchief, to put on as soon as the ascent is effected, a strong walking-stick, and stout boots, may be mentioned as necessary during the excursion. It is no longer required to take provisions from Naples on ordinary occasions, as supplies may be had at the Hermitage, or from the people of Resina, who follow parties with baskets of bread, eggs, wine, and fruit, on the chance of finding customers. It is, however, otherwise during an eruption, when hundreds of people besiege the Hermitage, clamorous for refreshments. At such a time each party should take its supplies from Naples. When a stream of lava is rolling slowly down the mountain, the kettle is boiled on its surface and eggs are cooked in its crevices. Coins also are usually dropped into the lava, which is then detached from the mass, and preserved as reminiscence.

The drive from Resina to the Hermitage occupies with good horses $1\frac{1}{2}$ h.; a good walker $1\frac{3}{4}$ h.; to descend 1 h. From that point we proceed on horses or donkeys for about half an hour further to the *Atrio del Cavallo*, whence the ascent of the cone, which must be performed on foot, generally occupies about 1 h., varying of course with the state of its surface. A good walker will employ 2 hrs. from the observatory, and to descend the same distance 1 h. At times it is necessary for the guides to assist the traveller, by strapping a leathern belt round his waist, and pulling him up the steep incline by main force. At the *Atrio del Cavallo*

there are generally *gensdarmes*, one of whom usually ascends the cone for the protection of strangers. It is customary to give him a present of 2 carlini on descending.

VESUVIUS, the *το ποσιν Οὐσούβιον* of Strabo, the *Vesēnus* of the Romans; one of the most active volcanos in the world, rises in the midst of the plain of Campania, and is surrounded on the N. and the E. by mountains of Apennine limestone. On the W. it is open to the plain of Naples, on the S. its base is washed by the sea. It is about 30 m. in circumference. It rises by a gentle declivity to what is called the first plain, which is about half a m. above the level of the sea, and about 5 m. in diameter. This plain forms the base of *Monte Somma*, whose highest point, the *Punta del Nasone*, is 3747 ft. above the sea. *Monte Somma* extends for about 2 m. in an irregular semicircle round the N. and E. of what is now called Vesuvius, the two mountains being separated by the deep semicircular valley called the *Atrio del Cavallo*. The height of the eruptive cone of Vesuvius has varied during the last 20 years from 4070 ft. in Aug. 1847, to 3400; that of the *Punta del Palo*, opposite the *Somma*, which has varied little, being 3949.

For more than 300 years Vesuvius has been the only active crater among the volcanic group of the Bay of Naples, which includes Ischia; Procida, the Solfatara, Monte Nuovo, and Vesuvius; in connexion with which we may mention the extinct inland volcanoes of Rocca Monfina and Monte Vulture. Before the Christian era Ischia and the Solfatara appear to have been the only Italian craters which were active within the historical period. Stromboli, the most northern of the Lipari islands, is the only permanently active volcano in Europe, and lies about 70 m. N. of *Ætna*, about 120 m. S.E. of Vesuvius. Those who are fortunate enough to visit Naples while an eruption is in progress will compare, with lively interest, the phenomena they may witness with the details of those which former observers have recorded. We shall therefore give a list of the most

remarkable eruptions recorded by historians and contemporary observers.

Before the reign of Titus, Vesuvius showed no signs of activity. Some of the local antiquaries saw a proof of its having been active in the names of the sites in its vicinity, which they conceived to have reference to fire, and to derive from Phœnician roots. For, according to them, the Phœnicians, in all their colonies, gave the rivers, the mountains, the headlands, and the cities, names expressive of some local peculiarity. Thus the name of Vesuvius is derived, according to these antiquaries, from the Syriac *בו שביב* *Vo Sebeeb*, the place of flame; or, more literally, "in it, flame;" that of Herculaneum from *הרה קליא* *Horoh Kulie*, "pregnant with fire;" that of Pompeii from *פום פיה* *Pum Peeah*, "the mouth of a burning furnace;" that of *Summanus*, one of the surnames of Jupiter, perpetuated by the present Monte Somma, from *שמן* *Somman*, "the obscure;" and that of Stabiae from *שטף* *Seteph* or *Sheteph*, "the overflow," a root from which, in Martorelli's opinion, the Italians have also obtained the word *stufa*. From this early period, down to the establishment of the Romans in Campania, the mountain appears to have been known as the *Mons Summanus*, and to have been crowned by a temple dedicated to Jupiter. In the 'Syntagma Inscriptionum' of Reinesius, and in the Benedictine 'Explication des divers Monumens,' will be found inscriptions to *Jupiter Summanus*; and Zedler mentions an inscription found in the last cent. at Capua, with the words *Jovi Vesuvio sacrum, D.D.*

The ancient geographers recognised the volcanic character of Vesuvius from the analogy of its form with that of *Ætna*. Their descriptions, though brief, supply us with some facts which will aid us in tracing the history of the mountain. Diodorus Siculus was the first to describe Vesuvius as volcanic. Born at Agrigum, on the flanks of *Ætna*, he must have been acquainted with volcanic phenomena, as that mountain was twice in activity during his lifetime. On examining Vesuvius he

found, as he tells us, many signs that it had been in activity in ancient times. Vitruvius mentions a tradition in his day that the mountain had emitted flames. Strabo, who wrote a few years later, describes it as having a truncated cone, with a barren and ashy aspect, "having cavernous hollows in its cineritious rocks, which look as if they had been acted on by fire." Whence he inferred that "in some former time there had burst from these cavernous orifices a fire which had now become extinct." Seneca remarked that Vesuvius in former times had given out more than its own volume of matter, and had furnished the channel, not the food, of the internal fire; *in ipso monte non alimentum habet sed viam*. Velleius Paterculus, who died under Tiberius, and Plutarch, in his Life of Crassus, in describing the escape of Spartacus, give incidentally an interesting account of the condition of the mountain at that period. They state that the rocky hollow on the summit was clothed with wild vines, and that it was accessible only by one very steep and narrow passage on the side opposite to Naples. When Spartacus (A.U.C. 681) and his followers had entered this pass and encamped in the plain of the crater, Clodius besieged him in his retreat by occupying the pass and cutting off, as he supposed, the only means of escape. The gladiators, however, made ladders of the vine-boughs, "like ship-ladders, of such a length and so strong that they reached from the top of the hill to the very bottom. With these they all descended except one, who remained to throw down their armour to his companions, and then descended himself, last of all. The Romans, having no suspicion of this movement, were assailed in the rear by the gladiators, who had marched round the mountain, and were put to flight with the loss of their whole camp."

From these facts it is very probable, independently of geological evidence, that Somma, which now forms the N. peak of the mountain, was a part of the wall of the original crater. The most cursory examination of the crest of rocks comprising Somma is suffi-

cient to show that it is the segment of a circle: and it has been proved by careful measurements that this circle, if continued round the mountain, would include the whole of the more modern cone of Vesuvius within it, and give a centre which corresponds exactly with its present site. Somma, therefore, and the mountain of which it formed a part, was probably the Vesuvius described by the ancient geographers before the reign of Titus. Its flanks were then covered with luxuriant vegetation, and Pompeii and Herculaneum were flourishing cities at its base.

Talem dives arat Capua, et vicina Vesevo
Orn iugo.

VING. *Georg.* II. 224.

In the 63rd year of our era, during the reign of Nero, the mountain began for the first time to give signs that the volcanic fire was returning to its ancient channel. On the 5th February the whole neighbourhood was convulsed by an earthquake, which, as Seneca records, threw down a great part of Pompeii and Herculaneum. In 64 another earthquake occurred, which injured Naples and destroyed the theatre, where Nero had been acting a few minutes before. These earthquakes continued at intervals for 16 years.

1. The 1st eruption occurred on the 24th August in the year 79, during the reign of Titus. It is memorable not only as the eruption which destroyed Pompeii and Herculaneum, and caused the death of Pliny the naturalist, but also as having had his nephew, the younger Pliny, for its historian. In his two well-known letters to Tacitus (vi. 16 and 20), describing the death of his uncle, Pliny says that about one in the afternoon his mother informed his uncle, who was stationed with the Roman fleet at Misenum, that a cloud appeared of unusual size and shape. "It was not," he says, "at that distance discernible from what mountain it arose, but it was found afterwards that it was Vesuvius. I cannot give a more exact description of its figure than by likening it to that of a pine-tree, for it shot up a great height in the form of a trunk, which extended

itself at the top into the form of branches; occasioned, I imagine, either by a sudden gust of air which impelled it, the force of which decreased as it advanced upwards, or the cloud itself, being pressed back again by its own weight, expanded in this manner. It appeared sometimes bright, and sometimes dark and spotted, as it became more or less impregnated with earth and cinders. This was a surprising phenomenon, and it deserved, in the opinion of that learned man, to be inquired into more exactly. He commanded a *Liburnian* galley to be prepared for him, and made me an offer of accompanying him, if I pleased. I replied it was more agreeable to me to pursue my studies . . . He went out of the house with his tablets in his hand. The mariners at *Retina*, being under consternation at the approaching danger (for that village was situated under the mountain, nor were there any means of escaping but by sea), entreated him not to venture upon so hazardous an enterprise . . . He commanded the galleys to put off from land, and embarked with a design not only to relieve the people of *Retina*, but many others in distress, as the shore was interspersed with a variety of pleasant villages. He sailed immediately to places which were abandoned by other people . . . He now found that the ashes beat into the ships much hotter, and in greater quantities; and as he drew nearer, pumice-stones, with black flints, burnt and torn up by the flames, broke in upon them: and now, the hasty ebb of the sea, and ruins tumbling from the mountain, hindered their nearer approach to the shore. Pausing a little upon this, whether he should not return back, and instigated to it by the pilot, he cries out, 'Fortune assists the brave: let us make the best of our way to Pomponianus,' who was then at Stabiae;"—where he perished during the night.

In the second letter Pliny describes more minutely the phenomena which attended the eruption:—"There had been, for many days before, some shocks of an earthquake, which the less surprised us as they are extremely frequent in Campania; but

they were so particularly violent that night, that they not only shook everything about us, but seemed indeed to threaten total destruction . . . Though it was now morning, the light was exceedingly faint and languid; the buildings all around us tottered; and though we stood upon open ground, yet, as the place was narrow and confined, there was no remaining there without danger: we therefore resolved to quit the town. The people followed us in the utmost consternation; and as, to a mind distracted with terror, every suggestion seems more prudent than its own, they pressed in great crowds about us in our way out. Having got to a convenient distance from the houses, we stood still, in the midst of a most dangerous and dreadful scene. The chariots which we had ordered to be drawn out were so agitated backwards and forwards, though upon the most level ground, that we could not keep them steady, even by supporting them with large stones. The sea seemed to roll back upon itself, and to be driven from its banks by the convulsive motion of the earth; it is certain at least that the shore was considerably enlarged, and that several sea animals were left upon it. On the other side, a black and dreadful cloud, bursting with an igneous serpentine vapour, darted out a long train of fire, resembling flashes of lightning, but much larger. . . . Soon afterwards the cloud seemed to descend and cover the whole ocean; as indeed it entirely hid the island of Caprea and the promontory of Misenum. My mother strongly conjured me to make my escape, which, as I was young, I might easily do: as for herself, she said, her age and corpulency rendered all attempts of that sort impossible. However, she would willingly meet death, if she could have the satisfaction of seeing that she was not the occasion of mine. But I absolutely refused to leave her, and taking her hand I led her on: she complied with great reluctance, and not without many reproaches to herself for retarding my flight. The ashes now began to fall upon us, though in no great quantity.

I turned my head, and observed behind us a thick smoke, which came rolling after us like a torrent. I proposed, while we had yet light, to turn out of the high road, lest she should be pressed to death in the dark by the crowd that followed us. We had scarce stepped out of the path when darkness overspread us, not like that of a cloudy night, or when there is no moon, but of a room when it is shut up and all the lights are extinct. Nothing there was to be heard but the shrieks of women, the screams of children, and the cries of men: some calling for their children, others for their parents, others for their husbands, and only distinguishing each other by their voices; one lamenting his own fate, another that of his family; some wishing to die from the very fear of dying; some lifting their hands to the gods; but the greater part imagining that the last and eternal night was come which was to destroy the gods and the world together. Among these were some who augmented the real terrors by imaginary ones, and made the frightened multitude falsely believe that Misenum was actually in flames. At length a glimmering light appeared, which we imagined to be rather the forerunner of an approaching burst of flames, as in truth it was, than the return of day. However, the fire fell at a distance from us. Then again we were immersed in thick darkness, and a heavy shower of ashes rained upon us, which we were obliged every now and then to shake off, otherwise we should have been crushed and buried in the heap. . . . At last this dreadful darkness was dissipated by degrees, like a cloud of smoke; the real day returned, and even the sun appeared, though very faintly, and as when an eclipse is coming on. Every object which presented itself to our eyes, which were extremely weakened, seemed changed, being covered over with white ashes, as with a deep snow. We returned to Misenum, where we refreshed ourselves as well as we could, and passed an anxious night between hope and fear—though indeed with a much larger share of the latter, for the

earthquake still continued, while several enthusiasts ran up and down, heightening their own and their friends' calamities by terrible predictions."

This description is not only interesting in itself, but is valuable as affording the evidence of an eye-witness as to the nature of the eruption. On this point the statement of Pliny is entirely confirmed by scientific observations on the materials which cover the buried cities. It appears that no lava flowed from the crater on this occasion, only ashes, red-hot stones, and loose fragments of volcanic materials being ejected. Many of these masses which have been found at Pompeii are not less than 8 lbs. in weight, while those which fell upon Stabiae, 4 m. further, weigh only a few ounces. The crater vomited at the same time enormous volumes of steam, which fell upon the country around in torrents of heated water, charged with the dry light ashes which were suspended in the air. This water, as it reached the soil, carried with it in its course the cinders which had fallen, and thus deluged Herculaneum with a soft, pasty, volcanic mud or alluvium, which penetrated into places which neither scoriae nor stones could have reached, and did far more damage than any other product of the eruption.

Hic est pampineis viridis modo Vesuvius umbris,

Presserat hic nudatos nobilis una lacus ;

Hæc Jugæ, quàm Nisæ colles, plus Bæchus

amavit,

Hoc nuper Satyri monte dedere choros ;

Hæc Veneris sedes, Lacedæmone gratior illi ;

Hic locus Hærculeo nomine clarus erat ;

Cuncta jacent flammis, et tristi mersa favilla,

Nec Superi vellent hoc licuisse sibi.

MARTIAL, *Epig.* IV. 44.

The effect of this eruption was to destroy the entire side of the mountain nearest to the sea, leaving, as the only remnants of the ancient crater, the little ridge on the S. flank now called *La Pedamentina*, and that portion of the wall which, under the name of *Somma*, encircles about two-fifths of the new cone. This cone is the present Vesuvius, which has continued to be the almost exclusive channel of eruption to the present day.

2. The second eruption occurred in 203, during the reign of Septimius Seve-

rus. It is described by Dion-Cassius and by Galen, the former of whom availed himself of its occurrence to compile from the traditions of the inhabitants his record of the destruction of Pompeii. It is important to remark that *Ætna* remained dormant from A.D. 40 to A.D. 251, while *Ischia*, which was in eruption 170 years before the first eruption of Vesuvius, was dormant until A.D. 1302.

3. In 472. This eruption is described by Ammianus, and by Procopius, who says that it covered Europe with ashes, which fell even at Constantinople and at Tripoli. It is supposed to be the eruption which destroyed the villages erected by the poorer inhabitants of Herculaneum and Pompeii on the site of those cities after 79.

4. In 512. It is supposed to be the catastrophe described by Cassiodorus in the letter which in the name of Theodoric he wrote to Faustus, commissioning him to ascertain the damage sustained by the people of Naples and Nola, and to make a proportionate reduction in the tribute payable by them. It is also mentioned by Procopius, who says that the ashes were carried as far as Tripoli ; and from his passage, in which he clearly describes lavas, it is argued that this eruption produced the first flow of lava from the cone formed in 79.

5. In 685. It is not described by any contemporary writer, but figures in the legends of S. Januarius, and is mentioned by authors of the 15th and 16th cent.

6. *Ætna* burst into activity in 812 ; and in 993 Vesuvius was in action. This eruption is mentioned by the Benedictine Rodolph Glaber.

7. In 1036. It is described in the chronicle of the Anonymous Cassinensis, who says that the lava reached the sea :—*Vesuvius cructavit incendium ita ut usque ad mare discurreret.*

8. In 1049. It is mentioned in the *Chronicon Cassinense* of Leo Ostiensis.

9. In 1139. It is mentioned by the Anonymous Cassinensis, and more fully described by Falco Beneventanus, the secretary of Innocent II., who states that the eruption of lava (*ignem validum et flammæ*) lasted 8 days, and that of

ashes 30 days. In the interval from this to the next eruption, in 1306, *Ætna*, which had been dormant for 357 years, was three times in eruption; the *Solfatara* poured out a stream of lava in 1198, the year in which Frederick II. succeeded to the throne of Naples; and in 1302 *Ischia* discharged into the sea a lava-stream of great size.

10. In 1306. It is described by Leandro Alberti in his *Descrizione di Tutta l'Italia*, who states that he found it mentioned in the chronicles of Bologna. In the interval of 194 years from this to the next eruption *Ætna* exhibited unusual activity, and the central and northern provinces of the kingdom, were convulsed by most violent earthquakes. The first shock occurred on the 5th, and the last and worst on the 30th December, 1456. The cathedral and the ch. of S. Pietro Martire at Naples were destroyed; Isernia and Brindisi were utterly thrown down, and the inhabitants buried under their ruins. 40,000 souls are said to have perished.

11. In 1500. It is described by Ambrosio Leone of Nola, from personal observation. It was a slight eruption, leaving, however, a crater 5 m. in circumference, and 1000 paces deep. *Ætna* was active from 1535 to 1537. On the 29th September, 1538, *Monte Nuovo* was thrown up beyond Pozzuoli. Between the 11th and the 12th eruption there elapsed 131 years, during which Vesuvius became so covered with vegetation, that in the 17th cent. Braccini found the sides of the crater overgrown with brushwood and forest-trees, haunted by wild boars. At the bottom was a plain with cattle; and in the middle of this plain was a ravine in the floor of the crater, through which a winding path led down for about 1 m. among rocks and stones to another and a larger plain, which was covered with ashes and had three small pools of warm brackish water. *Ætna* exhibited, through the whole of this period, extraordinary activity.

12. On the 16th December, 1631, one of the greatest eruptions of modern times occurred. Braccini and Lanelli each made it the subject of a separate

work. About the same time Castelli published his account of the *Incendio del Monte Vesuvio*, Crucio his *Vesuvius Ardens*, and Varo his *Vesuviani Incendii Historia*. In the work of Braccini we find a description of the mountain before, during, and after the eruption. He says that about midsummer the plain of the Sarno was convulsed by earthquakes, which occurred so repeatedly during the six following months that many persons from Naples ascended the mountain to ascertain whether any change had taken place in the interior. They found the crater filled with volcanic matter, and no longer concave but perfectly level with its margin, while noises were heard beneath the surface. On the 16th of December, at early dawn, the cone poured out from its S.W. flank a column of vapour so loaded with ashes as to have the appearance of black smoke, which assumed the usual form of a pine-tree, followed by discharges of stones and flashes of volcanic fire. The column of vapour was carried over nearly 100 m. of country, and was charged with so much electricity, that several men and animals were killed by the *ferilli* or flashes of lightning which continually darted from it. These were succeeded by a great earthquake, during which the sea retired to a distance of $\frac{1}{2}$ m. from the shore, and then returned with such violence that it covered the land 30 paces beyond its former limit. At the same moment the summit of the cone poured out seven streams of lava, one of which took the direction of Torre dell' Annunziata, where it formed the beds now visible on the W. of the town; another destroyed two-thirds of Torre del Greco; a third destroyed Resina, which had arisen on the site of Herculaneum; another destroyed the village of Granatello and part of Portici, where it flowed into the sea and formed the bed on which the Royal Palace and La Favorita were subsequently built. 18,000 persons are said to have perished in this catastrophe. The ashes were carried by the wind to the shores of the Adriatic, to the Greek islands, and to Constantinople; and the eruption was followed by discharges

of vapour and hot water, which fell in the form of torrents of rain upon the slopes of the mountain, killed great numbers of persons at Portici and Torre del Greco, and inundated the country as far as Nola and the hills. The eruption did not entirely cease till February 1632, when it was ascertained by measurement that the cone had lost so much of its height that it was 1530 ft. lower than Monte Somma. In 1632 *Ætna* burst into activity, and was again active in 1645 and in 1654.

13. In July 1660. From the *Giornale del Incendio*, by Carpano, it appears that the eruption was confined to showers of ashes, which cleared out the crater, and left its walls so precipitous that the interior was inaccessible. From the margin three small orifices could be seen in action at the bottom of the gulf, corresponding in their position with the three pools observed by Braccini 30 years before. In 1676 also, according to Sorrentino, the crater threw up a perpendicular column of lava like that which made the eruption of 1779 remarkable. In 1669 *Ætna* was the scene of a great eruption, by which the Monte Rossi was formed and Catania overwhelmed by the lava. It was again in action in 1682.

14. On the 12th August, 1682. It changed the aspect of the mountain. It filled up a portion of the great cavity, and from the centre threw up a small cone having on its summit a little crater which discharged ashes. This cone in 1685 was visible from Naples: In 1689, a succession of small discharges had nearly filled up the large crater, and the central cone had increased so much that the two cones, from a distance, presented the appearance of one large and unbroken mountain. The summit, however, was lower, by about 1200 feet, than Somma.

15. On the 12th March, 1694. *Ætna* began to discharge ashes in the same month; and it had been twice in action in the interval between the present and the last eruption of Vesuvius. In April several streams of lava flowed for five days from the summit of Vesuvius, taking the direction of S. Giorgio a Cremano, and of Torre del Greco. An

Irishman, Dr. Connor, physician to John Sobieski, King of Poland, wrote two descriptions of it. He tells us that on the fifth day the viceroy ordered a deep trench to be cut a mile from the sea, in order to intercept it. The lava ran into the trench and consolidated in it. He adds that the current varied from 20 to 150 paces in breadth, from 15 to 80 paces in depth, and was 4 m. in length.

16. In September, 1696. A portion of the cone was blown away on the side nearest Torre del Greco; and a stream of lava issued from the breach.

17. In May, 1698. It was described by Antonio Bulifon. A stream of lava flowed towards Resina. From this time throughout the whole of the 18th cent. the eruptions were very frequent.

18. On the 2nd July, 1701. Two streams of lava flowed from the cone, one of which destroyed some vineyards near Ottalano, the other flowed towards Viulo. *Ætna* was in action in March, 1702.

19. From the 20th May to August, 1707. It had been preceded by such frequent earthquakes, accompanied by such numerous but feeble explosions of ashes, and was followed by so many others in quick succession, that it is sometimes described as having begun in 1704 and ended in 1708. Signor Valletta described the phenomena of this eruption in a Latin letter to the Royal Society of London. In the end of July internal noises were heard in the centre of the mountain, which were followed by the emission of smoke and fire. The crater then ejected enormous quantities of ashes, accompanied by peals of thunder and flashes of lightning. A shower of stones was next emitted, and a stream of lava flowed from the lip of the crater, and almost reached the sea. On the 2nd of August, at 4 in the afternoon, the crater ejected over Naples a shower of ashes of such density that the city was involved in darkness. It was impossible to recognise either person or objects in the streets. The city resounded with the shrieks of women; the clergy carried the relics of St. Januarius in procession to the Porta Capuana; and the churches were

crowded with people. About 2 hours after sunset the wind shifted, and the ashes were driven seaward.

20. It commenced on the 18th February, and continued to the 8th November, 1712. In April a stream of lava flowed from the cone towards Viulo.

21. The mountain was again in action on the 7th June, 1717, and was not tranquil until the 18th. Bishop Berkeley, who was residing at Naples, communicated to the Royal Society his observations on the state of the mountain from the 17th April to the 18th June. The eruption began with an earthquake. A stream of lava was emitted from an aperture in the S. flank of the cone, while the other mouth at the summit sent forth showers of ashes. On the 10th Bishop Berkeley examined the lava-current, which had then descended to within 4 or 5 m. from Torre del Greco. He calculated that the height to which the stones were projected was 1000 ft. above the orifice from which they issued. The lava of this eruption is said to be that which is still visible in the *Fosso Bianco*.

22. In May and June, 1720. It was an eruption of ashes without lava. In 1723 *Ætna* was in action.

23. On the 26th July, 1728. It produced a new cone within the crater of the old one.

24. On the 14th of March, 1730. The weather, according to the account of Dr. Cirillo, had been so severe that the neighbouring mountains were covered with snow. The crater appeared to emit fire to a vast height, and threw out huge stones to almost half the perpendicular height of the mountain. The ashes were carried by the wind to a great distance. In 1735 there was an eruption of *Ætna*, the two mountains during the whole of the 18th cent. appearing to alternate in their action.

25. On the 20th of May, 1737. On the 17th the declivities of the mountain were covered with such a mass of white ashes that from Naples it had the appearance of snow. On the 20th vast clouds of smoke and ashes rose from the crater until an hour after sunset, when the flanks of the cone

poured out a stream of lava of such vast bulk, that before it reached the edge of the plain it had become nearly 1 m. wide and had advanced 4 m. in 8 hours, its solid contents being estimated at 33,587,058 cubic feet. The torrent ran down the declivities, and divided into four lesser torrents, one of which stopped $1\frac{1}{2}$ m. from Torre del Greco; the 2nd destroyed part of the monastery of the Carmelites and closed up the high road to Salerno; the 3rd ended under Torre del Greco near the sea (where, as we may still see, it became prismatic); and the 4th ended at a small distance from the new mouth. The crater at the summit poured out also a stream of lava which separated into branches. One took a course towards the Hermitage; another flowed towards Somma, where it destroyed a nunnery; another took the direction of Ottaviano, where it did immense damage. The ashes which accompanied this eruption were scarcely less destructive. An English traveller who visited the spot at the time says that all the trees and vines bent under the weight of these ashes; and several branches and even trunks of trees were broken by the weight. Dr. Serap published a description of this eruption. The Prince of Cassano also describes the ashes on the ground at Ottaviano as 4 palms high, and adds that many houses were crushed by their weight. Twenty days after this eruption the Prince observed that cold damp vapours, called *mofole*, issued from the fissures and cavities, not of the new lava-current, but of the older ones of the plain. They rose about 3 palms high, moved along the surface of the ground, and, after a progress of some paces, disappeared. Animals which happened to graze where they passed, and a Teresian friar, who inadvertently breathed the vapour, were killed by it. *Ætna* burst into eruption in 1747, and remained in action, with occasional intervals, till Vesuvius recovered its activity.

26. On the 25th October, 1751, and continued for 25 days. The lava issued from the side of the mountain into the Atrio del Cavallo, and in the

space of 6 hours ran 4 m. into the plain, where it covered a large tract of cultivated country and destroyed many villas and vineyards. The current varied in breadth from 60 yards to $\frac{1}{2}$ m., and was about 5 m. in breadth at the point where it terminated. The central cone sank down, leaving an immense gulf.

27. On the 3rd December, 1754. It was preceded by a succession of small explosions within the crater, which became filled with scorix. In the night of the 2nd December the E. side poured out, in the direction of Bosco del Mauro, a stream of lava 60 feet broad at the upper part and 100 yards broad as it traversed the plain. Another stream, from the S.E. side of the crater, separated into numerous streams, which flowed towards Bosco-tre-Case, and were in motion for 49 days. *Ætna* was in action in March, 1755, the year of the great earthquake of Lisbon.

28. On the 27th January, 1758. Signor Paderni, who was superintending the excavations at Herculaneum, tells us that the mountain threw out immense quantities of lapilli, ashes and lava. During the night vapours charged with ashes burst out with greater vehemence. *Ætna* was in eruption in the following year.

29. On the 24th December, 1760. It proceeded from several cones which opened suddenly at the base of the mountain, one m. above the Camaldoli, about midway between the crater and the sea. For four days previously there had been violent earthquakes, and five occurred on the 23rd. Sir Francis Eyles Stiles, who was at Naples, communicated two papers to the Royal Society on this eruption. When the earthquakes had ceased, the mountain threw up a vast quantity of black smoke, which rose to a great height. The ashes that fell from it at Nola, Nocera, and other places 12 m. distant, resembled the falling of a heavy shower. At the same time two columns of smoke were seen rising from the S.E. declivities of the mountain now called *Le Pine*, followed by violent explosions which proceeded from 15 small craters, pouring out ashes. Two

of these craters threw out torrents of lava, which, uniting, flowed down towards the sea in one vast current. The current was arrested, about 200 paces from the shore, by some rising ground, which caused it to spread, to the breadth of 400 yards, and to become 17 palms in depth. The Abate Bottis, who drew up an account of this eruption by order of the Archbishop of Naples, ascertained that the stones projected by these small craters attained such a height that they took 8 seconds in falling to the ground; that a stone estimated to weigh 260 lbs. was thrown 90 paces, and a smaller one 390 paces. One of the craters was again in action in July, 1761, but it emitted only smoke and flame. Three of the craters were visible from Naples during the eruption. They still exist under the name of *Bocche* or *Voccole*, but have never since been active.

30. The eruption of the 28th March, 1766, has been described by Sir William Hamilton, and by Dr. Morgan of Philadelphia, in the Transactions of the American Philosophical Society. A few days before the eruption the smoke shot up in the form of a pine-tree. In the evening of the 24th March, after a slight earthquake and a discharge of ashes and lapilli, the lava overflowed the lip of the crater. The current divided into two branches, which ran down in the direction of Portici, but soon lost themselves in a ravine. Sir William Hamilton estimated the rate of this current at a mile an hour. On the 31st he observed that a little cone had been formed by the accumulated stones and scorix in the centre of the crater, from which beautiful girandoles of red-hot stones, far surpassing the most astonishing artificial fire-works, were thrown up every minute to an immense height. On the 10th of April the flank of the mountain opened opposite Torre dell' Annunziata, about a m. below the lip of the crater, and poured out with great violence an immense stream of lava, which flowed with unusual velocity. This stream divided into three branches, which ignited the cinders of former eruptions in their course, so that as they descended to the plain they pre-

sented the appearance of a sheet of fire 4 m. long and in some places 2 m. broad. In two places the lava entirely disappeared in subterranean fissures, and emerged again at a lower level free from scoræ. The crater discharged quantities of ashes and scoræ, which did great damage to the vineyards. The mountain was not tranquil until December.—On the 27th April *Etna* discharged two streams of lava from a new mouth 12 m. distant from its summit.

31. On the 19th October, 1767. After the last eruption, a plain, resembling the Solfatara, formed within the crater at a depth of only 20 ft. below the rim. In the centre of this plain was a small cone, which, after increasing slowly, began, in August, to discharge lava, which, gradually overflowing the lip, ran down the mountain in small streams. These streams ceased on the 18th October, but on the 19th the flank of the mountain opened, about 300 ft. below the margin of the old crater, on the side towards Ottiaiano. From this point the violent rush and extreme liquidity of the lava was observed by Sir William Hamilton, who described it in a letter to the Earl of Morton, then President of the Royal Society. Another stream of lava forced its way out of the same place from whence it came the previous year. The first stream ran into the Atrio del Cavallo; and when it ceased on the fifth day it was more than 6 m. long, 2 m. broad at its extreme point, and from 60 to 70 ft. deep. In October, 1768, it had not cooled, and a stick inserted in its crevices took fire immediately. It filled up the Fosso Grande, which in one place was 200 ft. deep, and 100 ft. broad. The other current flowed with great rapidity towards Portici, but changed its course when only $1\frac{1}{2}$ m. from the village, and proceeded to S. Giorgio a Cremano, which it reached. The Royal Palace of Portici suffered considerably from the shock of the explosions which accompanied this eruption. In Naples religious ceremonies were performed in all the churches; and the mob set fire to the gate of the Archbishop's palace, because he refused to bring out the

relics of S. Januarius, which he was obliged to do on the 22nd. On the 25th, the day after the lava ceased to flow, vast columns of vapour loaded with black ashes issued from the crater, charged with electricity, lightning continually shooting from it, followed by peals of thunder. The ashes fell in great abundance at Naples, and the decks of ships 60 m. distant were covered with them.

32. On the 14th March, 1770, a new vent opened in the flanks of the mountain 300 ft. below the crater, on the side of Pompeii, and poured out a stream of lava 2 m. long and 2700 paces broad. On the 10th August a stream of lava was thrown out from the crater, which destroyed all the vineyards at Torre del Greco. In December another stream descended into the Atrio del Cavallo, where it overran the great current of 1767. The crater continued to be disturbed till the 14th May, 1771, when a flow of lava from the flank took a course towards Resina, but stopped short of the town at a distance of 5 m. from the point of issue. On the 27th a stream flowed towards the Bosco del Mauro. Shortly after these eruptions a small cone formed in the centre of the crater, and continued to enlarge itself till 1773, when it threw out a small stream which flowed into the ravine called the *Canale dell' Arena*.

33. On the 3rd January, 1776; two streams of lava were thrown out,—one from the summit of the cone, the other from a new vent in the N.W. flank. Both flowed for 3 days, and united in the ravine of the *Cancroni*. They formed channels from 2 to 6 feet wide, and from 7 to 8 feet deep. The scoræ on their surface frequently formed arches over the stream, the sides and top of which were worn perfectly smooth by the passage of the red-hot lava, forming large hollow cylinders, from whose inner surface stalactites of salt were subsequently formed.

34. The year 1779 was remarkable for one of the most extraordinary eruptions on record. It commenced on the 8th, and terminated on the 11th August. The mountain had been disturbed for 4 months previously. In May a conc;

15 feet high, had discharged a stream of lava from the N.W. flank, a quarter of a mile below the crater, which flowed into the valley in a current 50 feet broad. On the 29th July the flank of the central cone burst, and discharged a stream of lava into the Canale dell' Arena, which flowed down to the Cancroni. On the 3rd August the flank of the great crater opened on the N. side, and poured out a stream of lava towards the Piano della Ginestra. On the 5th August a shower of stones and scorie was thrown up to a height of 2000 feet. A stream next burst forth from the middle of the cone, and ran down for about 4 m. towards Portici. So great a quantity of ashes fell at Ottaviano and Somma that they rendered objects imperceptible at a distance of 10 feet. With these ashes were filaments of vitrified matter like spun-glass. The birds were suffocated by the vapours, and the leaves of the trees were scorched and covered with saline matter. The heat was intolerable at Somma and Ottaviano, and was felt as far as Palme, Sarno, and Lauro. On the 8th, at 9 P.M., an explosion occurred which shook Portici, Torre del Greco, and Torre dell' Annunziata. "In an instant," says Sir W. Hamilton, in a letter to Sir Joseph Banks, "a fountain of liquid transparent fire began to rise. . . The height of this stupendous column of fire could not be less than three times that of Vesuvius itself." The light emitted by it was so vivid that the whole country was illuminated for 10 m. round, and Mr. Morris, who was residing at Sorrento, found it sufficiently strong to enable him to read the title-page of a book. The fall of the column was partly perpendicular, covering part of Monte Somma, the cone of Vesuvius, and the Atrio del Cavallo; and partly on the country round Ottaviano, where it destroyed woods and vineyards, and broke in the roof and windows of nearly every house. Some of the stones which fell upon the town weighed upwards of 100 lbs., and the depth of ashes in the streets, a few days afterwards, was 4 feet. After the fall of this column the black cloud increased and advanced towards Naples, so highly charged with electricity that

it was feared that the lightning darting from it would destroy the city. One or two flashes were seen to strike Monte Somma, as it passed, and to ignite the grass and brushwood on its surface. The city was in a state of agitation; the theatres were closed, religious solemnities performed in the churches, and the relics of S. Januarius carried in procession. On the 9th another violent explosion occurred, but, as there was little wind, the column was almost perpendicular, and the greater part of its bulk fell back into the crater. Some of the larger stones which were thrown off by this column as it rose burst like rockets into a thousand fragments, which assumed a spherical form as they fell. On the 11th the eruption ceased, but the rain which fell greatly damaged the vegetation of the country around. The ashes of this eruption fell at Benevento, Foggia, and Manfredonia, a distance of 100 m.—In May, 1780, *Ætna* was in eruption, and again in April, 1781. In 1783 Calabria was desolated by terrible earthquakes.

35. From the 12th October, 1784, with little intermission, to the 20th December, 1785, the lava flowed from the rim of the crater, and from some fissures in the flank opposite Monte Somma, dividing into several streams which ran towards the village of S. Sebastiano. Meanwhile, within the crater, which in 1783 was an inaccessible gulf 250 feet deep, a new cone was formed by these eruptions, and before the close of 1785 it had risen above the rim of the old crater.

36. On the 31st October, 1786, the new cone threw up vast quantities of scoriae, followed by a stream of lava which descended for six days into the plain, destroying several vineyards 4 m. from the crater.

37. In July, 1787, the crater discharged a small stream of lava into the Atrio del Cavallo, which ran till the 21st of December. At the same time *Ætna* threw out clouds of ashes and lapilli, some of which fell at Malta and Gozo. It was also in action in March, 1792.

38. The most important eruption

since those of 79 and 1631 commenced in February, 1793, and continued with scarcely any intermission till Midsummer, 1794. It attained its height on the 15th June, 1794, wherefore it is known as the eruption of '94. The crater had thrown out small streams of lava in July, 1788, and in September, 1789, but they never passed beyond the valleys on the sides of the mountain. In February, 1793, Dr. Clarke traced the lava to its source and found it issuing from an arched chasm in the side of the cone "with the velocity of a flood," having "all the translucency of honey," and flowing in regular channels "cut finer than art can imitate, and glowing with all the transparency of the sun." On the 12th June, 1794, an earthquake, which was an effort of the volcano to clear itself of the matter which closed the channels of its internal fires, shook the whole Terra di Lavoro, and even the country beyond it as far as Benevento and Ariano. Between Vesuvius and the coast the surface of the ground was seen to undulate like a sea, from E. to W. The water of the springs and wells considerably diminished, a sign that a great eruption was at hand. Subterranean noises were heard at Resina, and smoke was seen to issue at various points between Torre del Greco and the mountain, showing that the earthquake had produced a fissure about 3000 feet long, down the W. flank. In the night of the 15th a small mouth below the base of the great crater, at a point now called Pedamentina, and not much more than 1600 feet above the level of the sea, discharged a stream of lava and immense volumes of black smoke. A second mouth opened lower down, followed by others in quick succession, in a straight line towards the coast between Resina and Torre del Greco. Fifteen of them were counted by Sir W. Hamilton. The explosions from these mouths, some of which are still visible near Resina, resembled the reports of heavy artillery, and were accompanied by a hollow subterranean murmur. Each mouth was distinctly seen from Naples to pour out a separate stream of lava. These streams united as they approached the plain and rolled on steadily towards the sea. The

smoke collected above them into an enormous mass of clouds, which was carried by the wind towards Naples, discharging in its course incessant flashes of lightning. The lava at first threatened Resina; it then altered its course towards Torre del Greco, over the current of 1631, in a vast broad stream. It passed through the centre of the town, enveloped the cathedral, several churches, and the greater part of the houses, in a stream of lava varying from 12 to 40 feet in thickness, and advanced 380 feet into the sea in a mass 1204 feet wide and 15 feet high, presenting as it cooled a tendency to assume a columnar structure. This current, which may still be examined at Torre del Greco, was so unusually fluid that only 6 hours elapsed from the time when it left the crater till it entered the sea, a distance of more than 4 m. As it passed through the town it illustrated, by its effect on metallic substances, the intense heat of liquid lava, even when it has been exposed for 6 hours to the atmosphere; iron was swelled to four times its volume, and its internal structure entirely changed; silver was rapidly melted, and glass was converted into a stony milk-white mass. Breislak calculated that the bulk of the whole stream of lava was 46,098,766 cubic feet, and that that portion of it which entered the sea was 13 millions of cubic feet. During these lateral eruptions the central cone of Vesuvius had been entirely inactive. On the morning of the 16th it opened near the summit on the side of Ottaviano, and discharged with great velocity a stream of lava which destroyed a wood on the E. side of the mountain. The ashes which accompanied this discharge fell at Taranto, and at places in Calabria 140 m. distant. When the smoke cleared away, it was seen that the S.E. side of the crater towards Bosco-tre-Case had fallen in, reducing the height of the lip on that side by 426 feet. The sea at Torre del Greco, on the 17th, when Sir W. Hamilton examined the lava, was in a boiling state at the distance of 100 yards from the new promontory, and no boat could remain near it on account of the melting of the pitch on her bottom. For nearly a month after

this eruption the crater poured out enormous quantities of aqueous vapour, loaded with fine white ashes, which, descending in torrents of heavy rain, deluged the whole country with volcanic mud. Many of the ravines, like the Fosso Grande, were nearly filled with this mud, which hardened as it cooled, forming a white pumiceous tufa. The loss of life at Torre del Greco is believed to have been confined to the sick and aged, whom there was no time to remove from their houses. Of the 18,000 Inhab. the greater part escaped to Castellammare; others to Naples, and some, whose retreat was cut off before it was possible to quit their homes, saved themselves on the tops of the houses, and on the next morning escaped by walking over the scoriaceous surface of the moving lava. King Ferdinand tried to induce the inhabitants of Torre del Greco to rebuild their town on a safer spot, but they refused to abandon the old site. *Ætna* was in action in 1798, 1799, 1800, and 1802.

39. From the 12th August, 1804, to the 3rd December. It had been preceded by a very severe earthquake, called the Tremuoto di S. Anna from having occurred on the 26th July, the festival of St. Anne. It gave warning of its approach by the diminution of the water of the springs. It began with a violent explosion of stones and scoriae, followed by a discharge of lava from an opening in the western side of the crater. On the 29th August, from an opening in the S. flank of the mountain, another stream of lava came out, which separated into several branches that ran down into the cultivated tract between Camaldoli and the Casino del Cardinale. It was extremely fluid, and in 5 hours it reached the sea, near Torre Scassata.

40. On the 12th of August, 1805. The lava overflowed the rim of the crater on the S.E. side, and was seen by Humboldt, Von Buch, and Gay-Lussac, who were on the mountain at the time, to shoot suddenly from the margin to the base of the cone. It descended with great velocity into the plain in three streams; one of them

crossed the high road on the east of Torre del Greco, where it may still be seen; the other stopped short about midway between that town and Torre dell' Annunziata.

41. On the 4th September, 1809, a new mouth opened on the S.E. side of the crater and discharged a stream of lava which flowed into the Atrio del Cavallo. During the remainder of 1809 the mountain was more or less disturbed, and continued so for about 4 years. *Ætna* was in action in March, 1809, and in October, 1811.

42. On the 12th June, 1812, loud explosions were heard, followed by volumes of smoke and showers of scoriae and ashes, which glowed like fire with the reflection of the lava which filled but did not overflow the crater.

43. In December, 1813. On the 24th there was an earthquake which was felt at Naples. On the 25th a violent discharge of ashes was followed by an eruption of lava, which divided into two branches and flowed towards Torre del Greco. At night one of the currents ceased, while the other continued running till the next day towards Bosco-tre-Case and Bosco Reale. M. Menard de Groye visited the mountain during the eruption, and published a description of it.

44. On the 22nd December, 1817. Two small cones, formed in the crater during the 4 years elapsed since the last eruption, poured out streams of lava, one of which took the direction of the Camaldoli, the other that of Bosco del Mauro. The crater continued to be more or less disturbed during 1818 and 1819. In the latter year, and again in 1820, it was visited by Sir Humphry Davy, who published an account of his observations in the Philosophical Transactions: *Ætna* was in action in May, 1819.

45. In April, 1820. It commenced by a discharge of lava from a new mouth in the S. flank of the mountain, followed by the appearance of 6 others in a direct line on the N.W. flank.

From each of them a stream of lava issued, which united and flowed into the Fosso della Vetrana, where it may still be examined.

46. On the 22nd October, 1822. Early in the year the water in the wells had diminished. A new mouth had opened near the 6 lateral ones of the last eruption; and on the 23rd and 24th February it poured out several streams into the Atrio del Cavallo. On the 23rd October the great cone suddenly fell in with a loud crash. The crater, after several shocks, threw out two streams of lava, one of which overran the old lavas in the direction of Boscore-Case, the other ran down the W. side towards La Favorita and Resina. It was at first $\frac{1}{2}$ m. in breadth, but it afterwards spread to the breadth of a m. Another stream issued from a new cone, and followed the same course; and a 4th issued from one of the old *zoccole* of 1794, and ran in the direction of Torre del Greco. These lavas were not cool when Sir Charles Lyell examined them 6 years afterwards. The ashes and stones thrown out closed the high road from Resina to Torre dell' Annunziata. For 4 days they fell in one continued shower, and they did not cease entirely for 12 days. The atmosphere was so filled with fragmentary ashes and black augitic sand that the day was converted into night. This darkness prevailed as far even as Amalfi, where the ashes fell to a depth of several inches. Their depth on the declivities of the mountain was ascertained by Monticelli to be 3 feet, and on the plain from 16 to 20 inches. The vapour from the crater, which rose to the height of nearly 10,000 feet above the level of the sea, discharging flashes of lightning, was condensed into showers of heated water, which fell in torrents, and deluged the villages of S. Sebastiano and Massa. The rain formed, as it descended, small pisolitic globules by the attraction of the more minute particles of fine volcanic sand, many of which may be examined *in situ* at Pompeii in thin layers mixed with a loose brown tuff. One mass of lava, many tons in weight, was thrown into the gardens of the Principe di Ottaviano, 3 m. dis-

tant. On the 26th a cloud of fine ashes issued from a fissure in the margin of the crater, and appeared to descend the side of the mountain, causing great alarm among the inhabitants of the plain, who supposed it to be a stream of boiling water, until Monticelli ascertained its real character, and satisfied the people that they had been misled by an optical delusion. This eruption left the crater as an irregular gulf, 3 m. in circumference, and nearly 2000 feet in depth, the sides of which were inaccessible on account of their steepness and their constant evolution of steam combined with hydrosulphuric and hydrochloric gas. But if the depth were really 2000 feet, it must have rapidly decreased by the dilapidation of the sides, for Mr. Babbage, on examining the crater soon after the eruption, ascertained that its bottom was 938 feet below the highest part of the rim, and 459 feet below the lowest part. The height of the eruptive cone was reduced to 3400 feet.

47. On the 14th March, 1828, an eruption took place from a rent in the side of the crater on the E. side. It commenced with the appearance of a quantity of smoke, followed by a discharge of stones and of some lava. On the 22nd a stream of lava issued, which ran round the base of the crater into the Atrio del Cavallo. Showers of stones were thrown out, most of which fell back into the crater. The eruption terminated by several shocks of an earthquake, which did damage at Ischia.

48. On the 18th September, 1831. The small cone in the centre of the great crater had been so rapidly increasing, that it was more than 150 feet above the circumference of the crater, which was filled to the brim with the accumulated scoria. The cone on the 18th Sept. discharged a stream of lava which ran down the mountain towards Bosco Reale. On the 25th December another stream was poured out from the cone in the direction of Resina. Other streams succeeded it at intervals of a few weeks, till February, 1832. In August, 1833, the water in the wells at

Resina began to diminish, and on the 13th three streams of lava descended in the direction of Torre del Greco, dividing, as they advanced, into numerous streams.

49. In August, 1834. It commenced with a series of violent explosions. Two streams of lava were next thrown out, one over the margin of the crater, the other from the base of the old cone, accompanied by flames, which M. Abich assures us were produced by hydrogen. One stream lost itself in the Atrio del Cavallo; the other flowed down S.E. towards Bosco Reale, advancing with great rapidity in a vast current nearly $\frac{1}{2}$ m. broad, and from 18 to 30 ft. deep, which did not stop until the 8th day, when it had run a distance of 9 m. It engulfed the village of Caposecco, sparing only 4 houses out of 500. Pompeii was at one time in danger of being buried a second time. The heat evolved by this stream of lava was felt at Sorrento. The old cone disappeared, and the plain which formed the floor of the crater sank down into a double abyss, divided by a narrow ridge of lava.

50. On the 6th March, 1838, several streams of lava were poured out from the great crater, which descended slowly into the valleys of the mountain. In Jan. 1839, two streams flowed from the lip of the crater, one of which traversed the Fosso Grande, the other ran towards Ottaviano. At the same time the crater threw upon Torre del Greco and Torre dell' Annunziata a great quantity of lapilli and black sand composed of regular crystals of augite and tourmaline. The crater was changed by this eruption; the interior assumed the form of a funnel 300 feet deep, accessible to the bottom. In 1841 a small cone began to form over the mouth in the centre, and to pour out lava and red-hot stones in such abundance that in 4 years its bulk was so increased as to be visible from Naples. In 1845 *Ætna* was in action.

51. On the 22nd April, 1845. A mouth at the base of the central cone threw out a small stream of lava which excited interest among the geologists, on account of the crystals of

leucite which it contained; a miner previously supposed to be confined the ancient lavas of Monte Somma.

52. On the 13th November, 1841 Ten small streams of lava overflowed the great crater on the E. and S. sides, and ran down towards Ottaviano Bosco Reale, and Torre del Greco. In December, 1849, scarcely a week passed without an eruption, small but interesting on account of the crystals of *leucite* which were again ejected.

53. From the 6th February, 1850, to the end of the month. The central cone, at the beginning of 1850, was about 70 ft. higher than the Punta del Palo. It was composed entirely of scoria, and had at its summit a funnel-like crater of about 100 ft. deep. On the 7th the S.E. side of the cone opened and poured out a mass of lava which descended in three streams, two of which advanced upon Ottaviano, destroying a tract of the estate belonging to the Principe di Ottaviano; the third took the direction of Bosco Reale. On the 9th the lava was advancing with a front of about $1\frac{1}{2}$ m. broad and 12 ft. deep upon Bosco Reale, which it reached and enveloped shortly before 9 at night. The wood, containing some fine oak, ilex, and ash-trees was entirely consumed. The large trees, as soon as they were enveloped in the flowing lava, poured out jets of hissing steam from every knot and branch, and then exploded with a loud noise, projected upwards to a height of from 10 to 20 ft. As they were consuming they threw up a stream of bright clear flame. The lava was estimated to have covered a surface of 9 square m. During the whole night the mountain was enveloped in a shower of red-hot scoria and stones of a considerable size, producing a magnificent effect, but entailing imminent danger on the persons who ascended the crater to witness it. This eruption changed the aspect of the mountain. The walls of the old crater were broken down; and the central cone was reduced in height and form. Its summit, when the eruption ceased, was about 2 m. in circumference; its crater was 150 ft. in depth, and accessible to the bottom

On the 20th August, 1852, *Ætna* burst into action; and continued so till the middle of November.

54. Towards the close of 1854 Vesuvius showed symptoms of considerable activity, and after several earthquake movements an extensive fissure opened near the base of the Punta del Palo in January, 1855, showing well the structure of the cone, formed of concentric layers of ashes and lava. On the 1st of May following commenced the great eruption of that year, and from the summit of the cone a stream of lava flowed down its sides into the Atrio del Cavallo, and from thence into the Fosso de' Canceri, from which it gradually reached the plain, committing dreadful ravages through a highly cultivated district: dividing into two streams, one took the direction of San Jorio and Portici, stopped before reaching the former village; whilst the second, after threatening with destruction the large villages of Massa di Somma and S. Sebastiano, followed the line of a watercourse as far as the hamlet of La Cereola in the plain, the extreme point it attained. A curious particularity of the lava of this eruption was the great length of time it maintained its high temperature, and the production in its fissures, even to a very late period, of that peculiar mineral substance called *Columbite*, a chloride of lead. Of late years it was this eruption which perhaps inspired the greatest terror, it being at one moment feared it would reach Portici, and even the Ponte della Maddalena in the suburbs of Naples.

55. From the end of May, 1855, to the same period in the present year, 1858, Vesuvius has remained in comparative quiescence. In December last, and contemporaneously with the great earthquake movements in the Basilicata, it exhibited more activity; the old crater on the summit had gradually become filled up, having only two small eruptive cones in its centre, from which large masses of vapour, with occasional eruptions of ashes and lava, were thrown out, the latter gradually add-

ing to the elevation of the cone, which attained a greater height than perhaps at any former period, exceeding considerably that of the Punta del Palo, which was now no longer visible. On the 27th of May, however, after some violent earthquake movements, a new crater was formed half way between the top of the cone and the Atrio del Cavallo, and soon after a much more extensive fissure, Piano delle Genestre, on which rose several craters which poured forth a river of lava into the Atrio del Cavallo, one branch taking the direction of the Fosso della Vetrana, and the other emptying itself by a magnificent fiery cascade into the Fosso Grande; thus enveloping almost entirely the hill on which stand the Hermitage and the observatory. Other fissures of eruption have also opened in different parts of the great cone, and especially on the summit; the eruption is still going on, and at the moment we write threatens to invade the plain at the foot of Vesuvius, like that of 1855.

Summary.—The principal facts established by these eruptions are:—1. When the crater is nearly filled up, or its surface a little depressed below the rim, an eruption may be considered near at hand. The periods of rest occur when the crater has been cleared out by a violent explosion, or by a series of small eruptions. 2. When the mouth of the crater is so small or so narrowed by accumulated matter as to be unequal to the free discharge of the lava collected in its central reservoir, lateral openings are formed, which, being nearer the source of heat, discharge the lava in a state of greater liquidity than the great crater, and, meeting a less inclined surface, it is enabled to flow in a continuous current, which is almost impossible at the high angle of the surface of the cone. 3. The cohesion of a lava current causes it to move slowly in the form of a tall ridge or embankment, the surface of which gradually loses its state of fluidity as it becomes cooled by the air, and, aided probably by the escape of heated vapour from the interior of the mass,

cracks into innumerable fragments or scoriae, some of which form a deep layer on the surface, while others roll down the sides and make a regular channel for the advancing current. As these scoriae are bad conductors of heat, they enable the central portion of the mass to retain its fluidity for a considerable time, and to preserve its heat for months and even years; at the same time they make it possible to cross the current as it flows. 4. The earthquakes which precede and accompany an eruption are probably caused by the effort of the elastic vapour to clear the internal channel when it is obstructed by masses of solid matter. 5. The smoke from the crater is aqueous vapour, more or less dark as it happens to be charged with ashes. When this vapour condenses in the atmosphere it descends in the form of warm rain, which assumes the consistency of mud when the vapour is loaded with ashes in excess, and when the ground on which it falls is covered with fine fragmentary matter. 6. The fire which is seen above the crater during an eruption is not flame, but the reflection of the molten lava within the crater upon the clouds of vapour and ashes held in suspension which accumulate above it. 7. The lightning which is seen playing and darting from the edges of these clouds is the effect of the electricity which is produced by the rapid condensation of vapour into water, and by the conversion of water into steam. 8. The diminution of the water in the springs and wells on the declivity and at the foot of the mountain is regarded as an indication of an approaching eruption, without any satisfactory explanation of the cause being yet given.

Geological Structure.—The lower beds of *La Somma*, like the lower strata of the plains around it, are of enormous thickness, and consist of a compact whitish tufa, formed of fragments of pumice and ashes, supposed by M. Von Buch to have been formed under the sea before the mountain was upheaved. This tufa contains some shells of species still existing in the Mediterranean, and

numerous erratic blocks of limestone, some of which have been rendered so crystalline by the action of heat that they may be called marble (this is the pretended lava of Vesuvius, from which cameos are made by the artists of Naples); and a coarser argillaceous limestone containing fossil shells of the tertiary period; both of which have been evidently torn from their original site by the volcanic action. On some of these erratic masses serpulae or sea-worms of existing species and of great delicacy have been found adhering. Upon these beds of tufa, which constitute more than half the height of *Somma*, rest numerous currents or beds of leucitic lava, supposed to be derived from the ancient eruptions of the mountain. They incline outwards at an angle of 26° , and alternate with beds of scoriae to the very summit, the whole being intersected by dikes of compact lava. The best place for examining this curious structure is the *Fosso Grande*, a ravine in the flanks of *Somma* on the l. of the road to the Hermitage, where they have been exposed by the action of torrents. The *Atrio del Cavallo* is the best point for observing the numerous lava dikes of the *Somma*. In the *Fosso Grande* may also be examined the beds of hard white tufa formed by the volcanic mud in the eruption of 1794.

The cone of *Vesuvius* has been ascertained at various times, when portions of its sides have been rent or broken down, to be composed of concentric beds of lava, scoriae, and tufa, which dip outwards in all directions from the axis of the cone, at an angle varying from 30° to 40° at their upper part, but become horizontal as they approach the precipitous escarpment of *Somma*. The lowest of these beds are intersected by vertical dikes of augitic lava from 400 to 500 ft. high, which, from their hard compact structure and the depth at which they occur, are evidently more ancient than any eruption of which we have record. The *Punta del Palo*, which formerly constituted the highest margin of the crater, has been the subject of frequent measurements in connexion with the S.E. margin opposite *Bosco-tre-Case*, which had been the lowest since the

eruption of 1794. When Saussure measured these margins barometrically in 1773, he found that their height was equal—3894 ft. above the level of the sea. In 1794, Poli, by barometric measurement, ascertained the height of Punta del Palo at 3875 ft., while Breislak made it 3920 ft. In the same year the S.E. margin, after the eruption, was found to be 426 ft. lower than Punta del Palo. In 1805 Humboldt, on whose authority we give these figures, measured both points barometrically in conjunction with Gay-Lussac and Von Buch, and ascertained their relative heights to be 3856 and 3414 ft. above the level of the sea. In 1810 Brioschi, by trigonometrical measurement, made the height of Punta del Palo to be 4079 ft.; in 1816 Visconti, by the same means, 3971 ft. In 1822 Lord Minto, by barometrical observations, calculated the height of the same point at 3971 ft., Monticelli and Covelli at 3990, and Humboldt at 4022 ft.—the height of the S.E. margin in the same year, according to Humboldt's measurement, being 3491, a difference of 531 ft. The most accurate measurements of all, those by the late Professor Amante, in 1847, made the Punta del Palo only 3949 ft., and of the highest point of the crater itself, on the 7th March, 1850, 4235 ft. (1291 mètres), since which it has been lowered by the eruption of the present year to 4075, as determined in June, 1858, by Professor Schiavoni: it would appear, therefore, that it has been gradually increasing in height since Saussure's measurement in 1773.

Minerals.—The catalogue of Vesuvian minerals, which was formerly so voluminous, has been reduced to about 40 species by the accurate observations of Professor Scacchi of Naples, one of the best of living mineralogists, who found that many of the new ones, named in honour of men of science, were identical with others which had long been known. By far the greater part are found in the more ancient lavas of Somma, or in the masses of limestone and other detached blocks imbedded in the volcanic

conglomerate, and which were ejected by the ancient eruptions of that mountain. Vesuvius produces only augite (the most abundant of the whole), hornblende, mica, sodalite, breislakite, magnetic iron, and leucite in detached crystals. Somma produces, in addition to all these, sarcolite, giobertite (carbonate of magnesia), fluorine, apatite, quartz crystals, lazulite, periclase or crystals of pure magnesia, and melilite (varieties of which have been called at various times humboldtite, somervillite, and zurite); aragonite, monticellite, sommitite or nepheline, davyite and cavolinite; anorthite, christianite, and biotite; comptonite, haliyene, zircon, atacamite (chloride of copper), mica crystals, olivine, felspar, sal ammoniac, idocrase or vesuvian, pyramidal garnet, meionite, pyroxene, titaniferous iron, &c. &c. An interesting species, the *cotunnite*, a chloride of lead, has been found abundantly in the current of 1855, produced by sublimation in the fissures of the lava as it has cooled. The traveller will find most of these minerals for sale at Resina, where the several guides add to their ordinary avocations that of mineral collectors, at the season when not engaged in conducting strangers. Vincenzo Gozzolino is one of the most intelligent as a mineralogist; but all being rather exorbitant in the prices they will require to be beaten down.

In 1844 a Meteorological Observatory was erected near the Hermitage, on a ridge 2080 ft. above the sea, for the purpose of collecting precise scientific information on the phenomena of the volcano. It was placed under the direction of the celebrated natural philosopher *Melloni*, whose subsequent persecution forms one of the blots on the liberality of the Neapolitan government. It is now under the direction of Signor Palmieri, and contains the necessary instruments for the ordinary routine of meteorological research, and an ingenious apparatus invented by the present director for indicating the occurrence of earthquake movements.

The slopes of Vesuvius produce a

wine which, under the name of *Lacrina Christi*, is now so well known in England that it is unnecessary to describe its qualities; we shall therefore content ourselves with quoting Chiabrera's eulogy of its merits, observing merely that the white kind appears to surpass the red in retaining the peculiar delicacy of flavour which distinguishes it:—

Chi fu de' contadini il sì indiscreto,
Ch' a s'bigottir la gente
Diede nome dolente
Al vin, che sovra gli altri il cuor fa lieto?
Lacrina dunque appellarassi un riso,
Parto di nobilissima vendemmia?

HERCULANEUM.

After a visit to Vesuvius the traveller will no doubt take an early opportunity of exploring the cities which were buried under its eruptions.

The entrance to Herculaneum is at Resina, at the corner of the main street and the Vico di Marc. The fee is 6 carlini to the two custodi, who provide torches. The excavations called the *Scavo Nuovo* are at a little distance from the theatre, but are under the control of the same keepers.

We have already mentioned that Herculaneum, Pompeii, and Stabie were destroyed by the eruption of A.D. 79—Herculaneum to a considerable extent by the volcanic mud which accompanied the eruption, Pompeii and Stabie by showers of ashes and pumice-stone.

The three cities were situated at nearly equal distances from each other,—Herculaneum on the site now occupied by Portici and Resina, about 4 m. from Naples; Pompeii, on the rt. bank of the Sarno, 6 m. from Herculaneum; and Stabie on the rising ground

on the flank of Monte S. Angelo, 4 m. from Pompeii.

Greek tradition ascribed the origin of Herculaneum to Hercules, hence Ovid called it *Herculeæ urbs*. It was successively occupied by the Oscans, the Tyrrhenians and Pelasgians, and the Samnites. Livy states that the Consul Carvilius took it from the Samnites in B.C. 298; though some critics suppose that Livy's passage refers to another Herculaneum, situated somewhere in the interior of Samnium. It joined in the Social War, but was besieged and taken by Didius 80 B.C. It obtained the rights of a municipium, and the privilege of being governed with its own laws by the *Demarchs* and *Archons*, who are mentioned in many inscriptions. Several distinguished Romans had villas in the city or its suburbs: Servilia, the sister of Cato of Utica and the mother of Brutus, resided here in a villa given her by her lover Julius Cæsar; Tiberius confined his niece Agrippina in another villa, which was destroyed by her son Caligula, in order to obliterate every trace of the cruelties she had suffered.

The city is described by Strabo as situated on a projecting headland, and exposed to the S.W. wind, which made it unusually healthy; and the historian Sisenna, who flourished B.C. 91, in a fragment preserved by Nonius, describes it as built on elevated ground between two rivers, and surrounded by low walls. Its port was called *Retina*, a name preserved in the modern *Resina*. The name of Herculaneum lingered on the spot till the middle of the 5th cent., when the eruption of 472 destroyed the cluster of houses which the poorer citizens had erected on the site after the destruction of the city. The ancient line of the Herculanean coast was ascertained, during the excavations of the last cent., to be between the S. extremity of the royal palace and the Mortelle, and the headland mentioned by Strabo, about 95 feet within the present line of coast.

In A.D. 63 it was seriously injured

by the earthquake.—“One part of Her- culaneum,” says Seneca, “was de- stroyed, and what remains is not safe.” In 79 it was overwhelmed by torrents of volcanic mud, which filled all the buildings nearly to their roofs, and hardened as it dried into a coarse tufa, upon which, in subsequent eruptions, showers of ashes and streams of lava were deposited to a depth varying from 70 to 112 feet. Sir William Hamilton calculated that these accumulations were the work of six distinct eruptions. They are divided by thin strata of vegetable soil, in which Lippi discovered land shells, which lived upon it during the intervals of the successive deposits.

The destruction of the city was not attended by any great loss of life. The discovery of only two skeletons in the earlier excavations, one of which, from the east made by his extended arm upon the tufa, would appear to have perished in the attempt to save a bag of gold, is a proof that the inhabitants had time to escape: while the very rare occurrence of money and other valuables is another proof that they were able to remove all the valuables which they could carry. Winckelmann, on the evidence of a dedicatory inscription, containing the words *signa translata ex abditis locis ad celebratam thermarum severianarum, &c.*, supposed that the Romans made an attempt to excavate the ruins: but the Abate Fea observes that the term *abditæ loca* is of too frequent occurrence in inscriptions to be regarded as a confirmation of this idea. It has often been stated that from the 5th to the 18th cent. the existence of Herculaneum, as well as of Pompeii and Stabiae, was entirely forgotten. Yet we find these cities mentioned in several works of the 15th, 16th, and 17th cent.; though Herculaneum was supposed to be buried under where Torre del Greco now stands.

The discovery of its real site is due to a fortuitous circumstance. In 1709 the Prince d'Elboeuf, of the house

of Lorraine, was building a casino at Portici, near the Granatello, which he wished to decorate with marbles. Hearing that a person at Resina, in sinking a well, had discovered some fragments of statues and mosaics, he bought the right to search for more. This well, which happened to strike upon an ancient well, is now to be seen in the *Cortile S. Giacomo*, in the main street of Resina, or behind the stage of the theatre underground, and is about 90 ft. deep. Near its bottom was a passage, which led into foundations, which we now know to be the walls of the proscenium of the theatre. For five years the Prince continued his excavations without appearing to have any precise knowledge of the history or the name of the site he was exploring, and brought to the surface numerous statues and fragments of ancient sculpture. At length, on the discovery of one of the female statues of the family of the Balbi, Count Daun, the Austrian viceroy, interfered, claimed, in the name of the State, the restitution of all that the Prince had discovered, and prohibited the removal of any other fragments. Some of the statues which the Prince d'Elboeuf restored, Count Daun sent to Prince Eugene at Vienna, and at his death they were purchased by Frederick Augustus, King of Poland and Elector of Saxony, for his palace at Dresden, where they are still preserved. The war of the Quadruple Alliance called Daun into more active service, and the viceroys who succeeded him held office for too short a period to give any thought to the discovery of antiquities. For 30 years, therefore, the excavations were abandoned.

In 1787 Charles III. determined to build a palace at Portici. Colonel Aleubier, a Spaniard, who had the direction of the works, represented to the king the existence of the well from which so many antiques had been obtained. His majesty ordered Aleubier to resume the excavations; but unluckily this officer was so ignorant of antiquities, that, on finding an inscrip-

tion in bronze letters, he had the letters detached without copying it, in order to send them to the king. He explored the great theatre, and found a quadriga lying broken on the ground; but instead of carefully collecting the parts, he had them carted off to Naples, and thrown, like rubbish, into the Castel Nuovo, where they lay until part of them was melted down into busts of the king and queen; and out of other fragments the horse was restored, now in the Gallery of Bronzes in the Museo Borbonico. He removed the paintings from the walls without preserving any trace of the beautiful arabesque decorations with which many of them were surrounded. The colonel was at last removed, and succeeded by a Swiss, Carl Weber, who arranged all the objects, as they were found, in the palace of Portici, and Couart was employed under his direction to restore the sculptures. So little was at first known of the true name of the site, that Mr. Sloane, who was in Naples in 1740, in an account of the excavations to the Royal Society, described it as being considered by some to be a city called "Aretina in the time of the Romans, and by others Port Hercules, where the Romans usually embarked for Africa." In the same year Mr. Knappton descended into the well and found in the interior of the theatre "great quantities of timber, beams, and rafters, broken and entire, lying some one way, some another, and all converted into perfect charcoal, except where it had been moistened with water, where it was like rotten wood." The whole place was filled with fragments. In 1750 a long narrow passage sloping down into the theatre, at a point where it is about 65 feet below the level of the street, was cut through the solid rock, and is still the only way by which the traveller can descend to examine the building.

About this time the king was induced to bring the Abate Baiardi from Parma, and confer upon him an annual pension of 5000 ducats, in order that

he might write a complete account of the researches which his majesty intended to prosecute in the buried cities of the district. The result of this arrangement, after the labour of five years, was the production of Baiardi's ludicrous work in 5 large quarto volumes, in which he attributed the origin of the cities to Hercules, and indulged at such length in his favourite theory, that he began with the history of the demigod *ab ovo*, and had scarcely brought him to the 24th year of his age at the close of the 5th volume. The king, weary of this learned pedantry, committed the work to the members of the *Accademia Ercolanese*, which he founded on purpose, and under whose direction the large work known as *Pittura di Ercolano*, &c., in 9 fol. vols., was published.

The excavations were continued for nearly 50 years, but with few hands, and in a desultory manner. The difficulties of excavating on such a site were as considerable as the expense. The buildings were filled with a material which there were no means of removing in any quantity to the surface; the tufa and the hard lava presented a perpetual obstacle to the progress of the workmen; and the two towns on the overlying strata made it dangerous to excavate without taking immediate measures to support the soil above by substructions. As soon as one portion was excavated it was filled up with the rubbish from the site which was next explored; while, for the security of the houses above, it was found necessary to build up the most interesting edifices as soon as they had been rifled of their treasures. Shafts were sunk in every direction to ascertain the limits of the city; yet no certain knowledge of its size was obtained, and the explorers do not appear to have reached the walls or any of the gates. It was ascertained, however, that the city was built on a stream of lava, and that the houses were generally of one story.

The Theatre, when first discovered and cleared, must have been a very

instructive object. It is now so encumbered with the buttresses built to sustain the rock above it, that it is little better than a labyrinth; and although some of its details are very interesting as illustrating the architecture of a Roman theatre, yet a better idea of the general arrangement of such a structure is obtained from that at Pompeii. The area consists of 19 rows of seats, about a foot high by $3\frac{1}{2}$ feet wide, divided into six compartments or *cunei* by seven lines of stairs, called *vomitores* by the Romans. These stairs led directly from the semicircular enclosure of the orchestra to a broad corridor, above which was a portico with three other rows of seats. The orchestra is about one-third larger than that of San Carlo. At the back of the stage the volcanic matter which filled the building still exhibits the cast of the mask of a human face. When it was discovered it was as well defined as if it had been taken in plaster of Paris, and was perfectly uninjured. Over the architraves of the side-entrances to the orchestra two inscriptions were found; one recording the erection of the theatre at the cost of Lucius Annius Mammianus Rufus, Judge and Censor; the other the name of the architect, Numisius the son of Publius. In a passage at the back of the stage is the well which was the origin of the excavations. The ground about it is very slippery, so that it must be approached with caution. At the rt. end of the proscenium is a rectangular base, which evidently bore a statue. It has the following inscription:—*Ap. Claudio. C. F. Pulchro. Cos. Imp. Herculanenses. Post. Mort.* At the l. end is another with that to *M. Nonio Balbo Prat. et Procons.* The roof and upper part of the building were supported by large square pilasters, built of red brick with marble cornices, the surface being lined with marble slabs or decorated with paintings, many of which are now in the Museo Borbonico. Bronze statues of Drusus and Antonia, and of the

Muses, were found in other parts of the building. In the galleries stalactites are continually forming by the percolation of water. The number of persons that the theatre would contain is variously estimated; Winckelmann says 35,000; but others, with more probability, have reduced it to 10,000.

Although there is nothing except this theatre to be seen under ground, it may be interesting to state briefly the principal discoveries which were made. On the S. side of the theatre was a temple, standing near it in a public square in which the two equestrian statues of the Balbi were found. From this temple a wide street, paved with blocks of lava, bordered with foot-pavements and lined with porticoes, led, almost due E., to another temple, also in a square. In the middle of the street on the N. side was a Basilica, 228 feet long and 132 feet broad, surrounded by a portico of 42 columns, and decorated with paintings. Over the entrance was an inscription, recording that M. Nonius, the Proconsul, erected it, with the gates and the city walls, at his own cost. On the S. of the street of the basilica were several squares of buildings arranged on a regular plan and with straight streets. On the E. of these was another temple; and on the W., divided by what appeared to be the course of a small stream, was a large villa surrounded by a garden, with an oblong square court before it, surrounded by a portico supported by stuccoed fluted columns of brick. In the angles were termini and busts; in front of each terminus was a fountain; and in the middle of the court was a larger fountain decorated with statues. In one of the rooms were found the Papyri now in the Museo Borbonico. The cabinet which contained them had been converted into charcoal. Some of the richest treasures in the Museum were discovered in this villa. Among them the statues of Aristides, Agrippina, the Sleeping Faun, the Mercury; the busts of Plato, Scipio Africanus; Augustus, Seneca, Demos-

thenes, &c.; beautiful mosaics and specimens of furniture, linen, and food.

The *Scavo Nuovo* was commenced near the sea in 1828, and continued till 1837. The principal objects discovered were: some Roman tombs, apparently subsequent to the eruption of 79; a house in which a skeleton was found near a brown vase; a large dilapidated building, which is supposed to have been an inn; and a country villa of great extent, called the *Casa di Argo*, from a painting of Io guarded by Argo which was found in the dining-room. But the interest of this excavation was diminished by the discovery that the site had been before examined by the Prince d'Elbeuf.

The geologist will be much interested by a walk along the coast from the Granatello to Torre dell' Annunziata. There is scarcely a spot in the whole distance of 6 m. which does not afford evidence of the mode in which the lava-currents have entered the sea. The cliffs are all composed of lava, which sometimes exhibits a columnar structure.

A pleasant drive of 2 m. from Resina leads to

TORRE DEL GRECO, a flourishing town (15,000 Inhab.), built upon the lava-current of 1631. The road, on approaching it, passes the streams of lava by which it was destroyed in 1737 and 1794. The first flowed through the E. side of the town; the second entered on the W., and advanced with such rapidity that 400 persons perished. This current has a tendency in its lower portion to assume the columnar structure.

In spite of the calamities by which Torre del Greco has suffered, its inhab. appear to be perfectly undisturbed by anticipations of any future catastrophe. Indeed, so little seems to be thought of earthquakes and eruptions, that the Neapolitans have a joke on their own exemption from the misfortunes of their neighbours, *Napoli fa i peccati, e la Torre li paga*. The whole road along

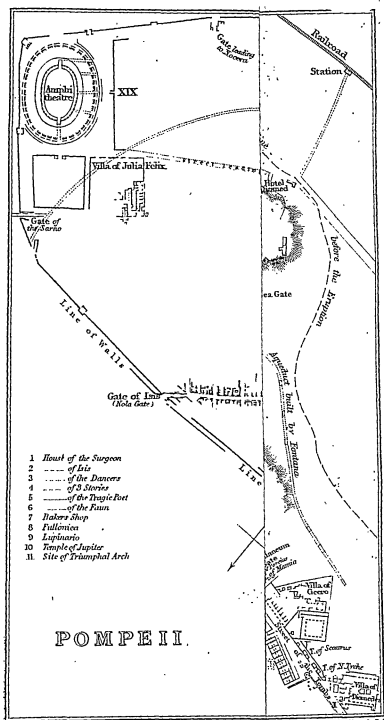
the base of Vesuvius, from Resina Torre dell' Annunziata, bears the same evidence of volcanic violence; but every part of it is so densely populated, that the villages on the road from S. Giovanni a Teduccio to Torre Annunziata contain more than 72,000 Inhab.

In the neighbourhood of Torre del Greco the construction of the railway to Castellammare brought to light, in 1842, the remains of the Roman station of *Oplontium*, marked in the Peutingerian Table 6 m. from Herculaneum, a distance which nearly agrees with this site. They consist of several houses separated from each other by small streets, and corresponding in character and arrangement to the assemblage of taverns which constituted what was called a "Mutatio," or post-station, in Roman times. They were found in a priest's vineyard, beneath a mass of ashes and pumicestone. A few mosaics with a sculptured fawn and panther were the only antiques discovered in the ruins.

Between Torre del Greco and Torre dell' Annunziata, on one of the volcanic hills on the slope of Vesuvius, is the *Convent of the Camaldoli*, which deserves a visit on account of the fine panorama which it commands of the Bay of Naples and of the arid declivities of the volcano. It stands on an isolated hill covered with a forest of oaks and rising from a dark and broken surface of black lava, to which the fresh vegetation around the convent offers a striking contrast.

Before we enter Torre dell' Annunziata we pass *Torre Scassata*, near which the geologist may examine a branch of the lava-current of 1631, which, where it is quarried for building stone, is columnar, like basalt.

4 m. TORRE DELL' ANNUNZIATA (16,000 Inhab.), agreeably situated in an angle of the bay, has numerous manufactories of macaroni. $\frac{1}{2}$ m. from it, close to the sea-shore, on the Naple side, are the mineral waters known under the name of *Acqua Termo-Mine-*



râle Nunziante. This spring contains carbonate of iron and magnesia, with an excess of carbonic acid gas. It has a temperature of 90°, and is said to be beneficial in stomach affections. It issues with some violence and in considerable volume from beneath a mass of lava,

About 1 m. beyond the S. extremity of *Torre dell' Annunziata* is—

POMPEII.

The railroad from Naples to Capua has a station close to Pompeii; 8 trains run daily, employing about an hour. The station is near the quarter of the Forum, and is about equidistant from the two main entrances to the city. The best plan, if this route be followed, will be to walk or drive from the station to the Street of the Tombs, quit the ruins by the modern entrance at the barracks, and thence proceed to the amphitheatre. It will be more convenient for families, and at the same time more economical, to proceed to Pompeii in a carriage, the fare for which ought not to exceed 5 ducats. The journey can be performed from the hotel at Naples in less than 2 hrs. : in this case it will be better to get down at the Street of the Tombs, send the carriage on to the *Hôtel Diomède*, and, after having seen the principal ruins, and lunched or dined there, drive to near the amphitheatre, which, at the end of a long day's excursion, will save a fatiguing walk.

Inn.—*Hôtel Diomède*, close to the railway and to the Forum, where fair accommodation can be had, and where the visitor will find a tolerable lunch, or early dinner : indeed, persons wishing to study Pompeii in detail can take up their quarters at the *Diomède*, where there are 3 or 4 bedrooms : judging from the visitors' book the owner is civil, attentive, and moderate in his charges. He also lets horses for the ascent to Vesuvius on this side at 1 [S. Italy.]

pseudo each, the fee to the guide being the same ; time employed 2½ to 3 hours, nearly as from Resina.

Guides : 15 in number, appointed by the government, and easily recognised by their uniform. Some of them are intelligent men, but they are exceptions ; most of them can speak French, even a few words of English. The fee for a party ought not to exceed 10 carlini, and half that sum for a single person ; this must even include all the pictures and other objects which are kept under lock and key ; even the Temple of Quirinus, and the House of the Augustals, where an attempt may be made, but which ought to be resisted, to levy a separate gratuity. As the whole amount received by the guides goes into a common purse, divided at the end of the week between them, an additional carlino to the guide may be given for himself, if the visitor is satisfied with his services. A few coppers should be taken for the boys who sweep the mosaics, generally covered with ashes. As a general rule, the traveller will find that the smaller his party the better ; and that Pompeii will be seen to more advantage on a second than on his first visit.

Situation and History.—Pompeii was situated on a rising ground of the older volcanic rocks of the Campania, which appears to have formed a peninsula, surrounded on two sides by the sea, which almost washed the walls on the W. and S., and bounded on the E. by the Sarno, which was formerly navigable for a short distance above its mouth. The position of the city must have given it some importance as a commercial port, and also as an agreeable watering-place. Although Seneca calls it “a celebrated city,” we know little of its history. Its origin is generally ascribed to the Oscans, and its name is supposed to have been derived from the word Πομπεία, store-houses. It was subsequently occupied by the Etruscans and the Samnites. In the Social War it was besieged by Sylla after

he had destroyed Stabia, and was only saved by a diversion made by Cluentius, who compelled the Roman general to give him battle in the neighbourhood of Nola. After this, the proceedings of Publius Sulpicius, the tribune, compelled Sylla to return to Rome to quell the sedition excited by the intrigues of Marius. Pompeii afterwards made her peace with Rome, was admitted to the rank of a municipium, and, like Herculaneum, was allowed to retain the privilege of being governed by her own laws. Sylla, however, appears to have dismantled the fortifications, and to have established a military colony in the suburbs, to keep the citizens in check,—a proceeding which gave rise to frequent disturbances, followed by appeals to the Roman senate, in which Cicero took a conspicuous share. Under Augustus the city received another colony, consisting chiefly of disbanded veterans, who were located with the colony of Sylla in the suburb outside the walls, subsequently called the *Pagus Augustus Felix*. Under Nero, A.D. 55, Pompeii became a Roman colony. Long, however, before this event, it was one of the favourite resorts of the Roman aristocracy. Cossinius, the Roman general, made it his headquarters in the Servile War, and was nearly surprised and captured by Spartacus while he was bathing on the beach. Cicero had a villa in the Augustan suburb, in which he wrote his 'Offices' and received Augustus, Balbus, Hirtius, and Pansa as guests. Claudius took refuge within its walls from the tyranny of Tiberius, and his son Drusus lost his life here by choking from swallowing a pear. During the same reign Phædrus resided here as a refugee from the persecutions of Sejanus; and Seneca himself tells us that all his early youth was passed at Pompeii. Tacitus states that in A.D. 59 a quarrel, occasioned by some provincial sarcasms, took place in the amphitheatre between the people of Nuceria and Pompeii, which ended in a sanguinary fight (*atrox cædes*) in which the former were beaten with great loss. They

went to law, and finally appealed Nero, who gave judgment against the Pompeians. He sentenced Regulus and the other ringleaders to be hanged, and ordered all public spectacles and theatrical amusements to be suspended in the city for the space of ten years. There is still extant in the Street of Mercury a rude drawing, a kind of political caricature, commemorating the event, with the inscription, *Campania victoria una cum Nucernis peristitis*.

Destruction.—While under this interdiction, the city was visited by the earthquake of Feb. 5, A.D. 63. Tacitus says that it threw down the greater part of the city. Seneca adds that it damaged many places in its neighbourhood, swallowed up 600 sheep, and deprived many people of their reason! So great was the terror which it inspired that the Pompeians abandoned the city for a time. They returned, however, in the course of a few months, and began to repair the damage. Another earthquake in the following year appears to have done still greater mischief, for we find many of the floors out of their level, the columns bear evidence of having been violently dislocated, and the walls of the public buildings show marks of having been rent or thrown down. The citizens were rebuilding the shattered edifices when the eruption of Aug. 24, 79, occurred, the details of which are given in our account of Vesuvius. Pompeii was overwhelmed by showers of scorie, pumice, and ashes, no lava having ever reached it. The roofs of the houses, being mostly of wood, were broken down by its weight.* The

* The mode in which Pompeii was buried has led to a good deal of discussion among geologists—one party, amongst whom may be cited the great authorities Von Buch, Elie de Beaumont, and Dufresnoy, maintaining that the mass of ashes and pumice, which now buries the ruined city, belonged to the ancient eruptions of the Campanian volcanoes, perhaps of the Somma, and was carried down by the rains and earthquake convulsions which attended the eruption of A.D. 79; whilst the other consider this deposit as having been vomited by Vesuvius itself. It is certain that the modern Vesuvius has never thrown out mate-

number of skeletons hitherto discovered is inconsiderable considering the population, a fact which proves that the inhabitants succeeded in escaping: and as the lowest strata which now cover the ruins are found to have been disturbed in many places, it is supposed that many of the citizens revisited the site and removed such property as could be easily reached. In some instances the houses have been found disturbed in a much rougher manner than their owners would have been likely to adopt; in one remarkable case, in the house of Castor and Pollux, we shall find that considerable ingenuity was exercised to reach two chests containing money. For these explorations, facilities were afforded by the partial re-occupation of the site, for it appears that many of the lower classes built dwellings upon the ruins after Vesuvius had relapsed into inactivity, and that these villages were destroyed by the eruption of 472, after which the site was abandoned. Subsequent eruptions deposited successive layers of volcanic matter, and we may now discover several distinct strata of scorie, tufa, and lapilli, varying in thickness according to the violence of the eruption which produced them, and covered by about 2 ft. of rich vegetable mould. The name, however, appears never to have been lost, for the term *Campus Pompeius* occurs frequently in the chronicles and ecclesiastical documents of the middle ages. With such a record perpetuated in the living language of the country, and with the upper wall of the Great Theatre still visible above the surface (for there is abundant proof that it was never entirely buried), it seems almost incredible that Pompeii should have remained undiscovered and forgotten until the middle of the last century. Still more extraordinary is the fact that the architect Domenico Fontana,

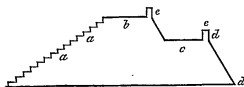
rials such as we see covering Pompeii, and that they are entirely similar to those which cover the declivities of the Somma and the surface of the Campanian, and which are generally considered to have been vomited by the volcanic vents that preceded the formation of the modern Vesuvius.

when employed by the Count of Sarno in 1592 to construct an aqueduct for conveying the water of the Sarno to Torre dell' Annunziata, could have carried its channel under the city, traversing the Forum and three Temples, and sinking his air-shafts over more than a mile of its surface, without having his curiosity excited by the foundations of ancient buildings which must have impeded the progress of his work. Another century elapsed before Macrini, observing numerous traces of houses and walls in the more exposed portions of the surface, conjectured that they might possibly mark the site of the long-lost city of Pompeii.

Discovery.—It was not till 1748, when a countryman, in sinking a well, discovered a painted chamber containing statues and other objects of antiquity, that anything like a real interest in the locality was excited. Charles III., in whom the discovery of Herculaneum had awakened a desire for further explorations, ordered the excavations to be prosecuted. In 1755 the amphitheatre was cleared out, and from that time to the present the works have gone on, with more or less activity, sometimes abandoned for several years together, and sometimes resumed for a few months; so that, after 110 years' labour, not more than a fourth part of the city has yet been uncovered. For some years past few excavations have been made, except when some royal or distinguished personage has happened to be passing through Naples. The sum of 6000 ducats, about 1000*l.* per annum, is allowed for repairs, excavations, and incidental expenses, an amount altogether inadequate to do more than is at present accomplished. If we may regard the results of the last 100 years as an index of the future, it will follow that, as it has taken 110 years to excavate one quarter of the city, more than 3 centuries, at the same rate of progress, must elapse before the whole site will be cleared.

Walls and Towers.—The walls have

been traced throughout their whole extent from 1812 to 1851. They are about 2 m. in circuit, and enclose an elliptical space, presenting scarcely any angle except in the neighbourhood of the Amphitheatre. On the W. there are no traces of the wall; probably the rapid slope of the ground towards the sea rendered it unnecessary on that side; or, if it ever existed, it may have been destroyed during the siege by Sylla, and not rebuilt afterwards. The area thus enclosed by the sea on the one side and the walls on the other is estimated at 160 acres, exclusive of the suburbs. The greatest length of this area is $\frac{3}{4}$ m.: the greatest breadth is less than $\frac{1}{2}$ m. The walls were of great solidity and width, and had a double parapet; the outer one (*d*) being 25 ft. high, according to the inequalities of the ground, the inner (*b*) varying from 30 to 40 ft. The width of the space between them (*c*) was about 15 ft., which would easily allow 2 chariots to pass abreast. They had square towers, apparently of several stories, placed at irregular intervals in their circuit, the least distance between them being near the gates. The face of the outer wall inclines slightly inwards; the inner one was strengthened by an agger (*a*), and was furnished with flights of steps to afford convenient access on the city side, as may be seen near the extremity of the Street of Mor-



Section of the Walls at Pompeii.

a, a, Agger and steps leading to it; *b, b*, inner wall; *d, d*, outer wall; *e, e*, parapets.

cury. The walls are built of large blocks of volcanic tufa and travertine, in horizontal courses, and without cement. For the most part the blocks are beautifully fitted, some of them 8 feet long. Many of the stones are inscribed either with Pelasgic or Oscan characters, fine examples of which may be observed

on the inside of the wall, also near the end of the Street of Mercury. In the upper courses the style of building is much more recent, resembling the regular isodomon of the Greeks. These upper courses, however, have been frequently broken and rudely repaired; showing the effect of breaches and the hurried manner in which those breaches were filled up. Both the outer and the inner wall had parapets. The Towers covered the entire breadth of the wall, were pierced by archways to allow a passage to the troops, and had little sallyports at their base to afford an exit in time of siege. They are evidently more recent than the walls, being constructed of small pieces of tufa and lava stuccoed at the sides, and are all more or less ruined, especially on the outer side, as if they had been purposely dismantled, probably by Sylla at the close of the Social War; for neither earthquakes nor sieges can account for so extensive and systematic a demolition. The Gates are 8 in number; beginning with the N.W. they stand in the following order:—1. The Herculaneum Gate, on the Via Domitiana; 2. The gate leading to Vesuvius; 3. A gate leading to Capua; 4. Gate leading to Nola, on the Via Popilia; 5. Gate of the Sarno; 6. A gate leading to Stabiae; 7. The gate of the Theatres; 8. The sea gate leading to the harbour. They are all mere ruins, except those of Herculaneum, Nola, and Stabiae, which we shall hereafter refer to. All the gates were placed on the declivity of the rising ground upon which the city was built, as will be evident from the descents leading from them, especially towards the sea, and on the sides of Nola, Herculaneum, and Stabiae.

The Streets are for the most part very narrow; it is clear that not more than one carriage, narrow as the ancient chariots were, could pass at a time in any but the principal thoroughfares. The pavement is composed of large polygonal blocks of lava, closely fitted together; and it is usually bordered by a kerb, elevated in some places a foot or more above the carriage-way. The ruts of

chariot-wheels are everywhere visible, crossing and recrossing each other in the broader streets, but worn into one deep rut in the smaller ones. In the larger thoroughfares raised stepping-stones are frequently seen in the centre of the street, for the convenience of foot passengers in times of rain; stones for mounting horses also are placed at the side of the pavement, in accordance with the law of Caius Gracchus, *De viis muniendis*, and holes are found in the kerb opposite the principal houses and shops for fastening the halter. When the width allows it, there is a narrow pathway in front of the houses, paved with a coarse mosaic of brick-work, and occasionally stuccoed. Here and there, where the angles of the pavement have been broken, they have been repaired with clamps of iron. At the entrance of many of the streets lists have been found containing the names of those inhabitants who were entitled to vote at the elections of the *ediles* or *duumvirs*. Of the streets which have been traced, 5 may be considered as the principal thoroughfares of the city. The first, called *Consular* or *Domitian*, led from the *Herulaneum Gate* to the Forum, and is broken by several junctions with minor streets, forming *trivia*, or places where three ways meet: the 2nd, of which only one portion, called the street of *Abundance* or of the *Dried Fruits*, has yet been excavated, appears to have traversed the city in a straight line from the gate of the Sarno to the Forum and the Sea Gate; the 3rd ran parallel to the former from the Gate of Nola to the sea, and has the names of Street of the *Baths*, of *Fortune*, and of *Nola*; the 4th led in a line from the Gate of Vesuvius to that of Stabiae, passing the quarter of the Theatres; the 5th from the N. wall of the city to the Forum, and is one of the widest which has yet been opened, and is now known as the Street of *Mercury* in the upper part, and the Street of *Forum* in the lower.

From the existence of stepping-stones in the pavement it has been supposed that some at least of the surface water

ran through the streets into the sea; but there is reason to believe that the principal thoroughfares were supplied with *sewers*, and that there was a regular system of house drainage. Mazois gives a drawing of a sewer beneath one of the streets, whose locality he does not mention; he states also that he saw a drain leading to a sewer, closed by an iron grating, by which one of the fountains of the Forum discharged its surplus waters. The very solid nature of the pavement renders it very improbable that the subterranean sewerage of Pompeii will ever be completely ascertained.

Public Buildings.—The public edifices and monuments of Pompeii are true interpreters of its history. The more ancient are Greek, the recent Roman. The basements of some of the Temples date evidently from the Greek colonisation, and one at least of the Temples still retains the peculiar features of Grecian architecture, and appears to have undergone very little change. In general, however, the older Temples have been replaced by others of the Roman period. The forms as usual have been retained, but the principles of Greek art have been corrupted or rejected altogether. Examples of this may be met with in all the buildings of the Doric style throughout the city. Long tapering columns are found in the place of the massive well-proportioned ones of Grecian Doric. Instead of 20 flutings, the Greek standard of the time of Pericles, each column is channelled with an indefinite number; and while the Greek column always stands upon the floor without a base, the Roman, as we see it at Pompeii, is elevated on a pedestal. The Ionic capital also, which in Greek architecture was invariably marked by its simplicity, is here loaded with ornaments, and in some instances is different in its essential features from all other examples of Ionic, even of Roman times. The Corinthian likewise differs from that of Greece in the inferior character of the foliage.

Domestic Architecture.—If Pompeii had not been visited by two destructive

earthquakes, which must have effected extensive changes in its external features, we should have found it a more perfect example of a Roman city of the third class. Hence we find marks of hasty renovation and repair, generally with the commonest materials. The private dwellings, with few exceptions, are small and low. Only one has been discovered with an outer portico towards the street, and that may be more appropriately described as an ornamental doorway. Even the Villa of Diomedes has no better entrance than a mere porch formed by a column on each side. The domestic architecture is entirely that of a people accustomed to pass the greater portion of their day in the open air. As the principal houses are on one plan, we shall avoid repetition by giving a brief description of the arrangement of an interior, which will serve as a type of the whole. The front of the ground-floor of the larger houses, like that of the modern palaces of Naples, was generally occupied by shops, which are proved by numerous inscriptions to have been an important source of profit to the owner; and we have a curious illustration of the commercial character of the city in the fact that some of the richest mansions had their private shops communicating with the interior, in which the proprietor evidently sold the produce of his farms. Where there were no shops, the outer walls of the ground-floor were stuccoed, and generally painted, often with bright colours. The upper floor alone had windows, and very few houses had a third storey. The internal arrangement varied according to the rank and circumstances of the occupant, but, as a general rule, all houses of the first and second class may be said to have been divided into two parts, in accordance with the domestic customs of the Romans and their double life, the first being public, and the second private. 1. The public part, being intended for the reception of the clients of a patrician, comprised several suites of apartments. On the side next

the street there was generally an open space called the *area*, surrounded either wholly or in part by a *portico*. Within this portico was the porch, or *prothyrum*, and the *vestibule*, containing one or more rooms used as waiting-rooms or as the porter's lodge. The vestibule opened on the hall, or *atrium*, the principal apartment of this division, where the proprietor gave audience to his clients. It was always a large space, covered with a flat roof on the sides, open to the sky in the centre, and with a cistern beneath the floor to catch the rain which descended through the aperture called the *impluvium*. The walls were often decorated with paintings, and the pavement was always of marble or mosaics. Beyond this there was occasionally a small court, or *cauædium*; but as it is frequently wanting, the *cauædium* and the *atrium* have been supposed by some to be identical. Open to the *atrium* was a chamber called the *tablinum*, supposed to have been a depository for family records and documents, and in some of the larger houses to have served also as a dining-room. At the sides were smaller apartments called *alcæ*, and frequently rooms for the reception of strangers, called *hospitia*. 2. The communication between the public part and the private was effected by narrow passages called *fauces*, and sometimes by the *tablinum* also. On entering the private division there was a spacious court, called the *peristyle*, entirely open to the air in the middle, but surrounded by a covered *colonnade*, which answered the double purpose of a passage between the different apartments, and of a sheltered promenade in wet weather. In the centre was usually a garden, decorated with statues and fountains, from which the whole quadrangle has been also called the *Viridarium*. One of the rooms entered from the *peristyle* was the dining-room, or *triclinium*, so called from the broad seats which projected from the wall and surrounded the table on three sides, and enabled the luxurious Romans to recline on couches at their meals. The wealth of the owner was generally

larished on the decorations and furniture of this apartment, although it was never very spacious, the largest yet discovered being only 20 ft. on each of its sides. Next were the sitting-rooms, or *œci*, saloons, richly decorated, supported by columns, and frequently opening on the garden. In these the Pompeian ladies passed their time. Another large room was the parlour, or *exedra*, supposed to be a reception-room for the visitors of the family. The library, or *bibliotheca*, was generally a small apartment, as little space was required for the papyrus rolls. The picture-gallery, or *pinacotheca*, also opened on the peristyle. The baths were usually in one angle, as was also the *lararium*, or place for the household gods. The bedrooms, or *cubicula*, which were extremely small and inconvenient, according to our modern notions, were arranged together in two divisions; the first, comprising those for the men, called the *andronitis*, was always separated from that of the females, which was called the *gynæconitis* or *gynæceum*. In some of the larger mansions the *andronitis* appears to have been situated on one side of the atrium in the public division. In others, as in the House of Sallust, the female apartments occupy a distinct quarter of the mansion, called the *venereum*, and corresponding in many particulars to the harem of Eastern countries. It had there its separate court, portico, peristyle, and triclinium, a separate stove, water-closet, and staircase leading to the terrace above, a flower-garden and fountain in the centre of the court, and the bedrooms on one side, protected by a lodge for a slave whose duty it was to prevent intrusion. The second floor appears to have been occupied as store-rooms and as the apartments for servants. Many of these rooms had windows, some of which were evidently glazed. The roof was flat and was converted into a terrace, planted with vines and flowers so as to form a shady promenade, or *pergula*. All these upper parts were generally built of wood, which, with the flat roofs, affording a regular lodgment for the

ashes of the eruption, will explain the reason why scarcely any trace of them has been preserved. In the rear of the mansion was an open space or flower-garden, called the *xystus*, which was planted with flowers, decorated with fountains and statues, and sometimes furnished with a summer-house, containing a stone triclinium, a table, and a fountain, and covered with a trellis for vines or creeping plants. None of the houses have any vestige of a chimney, although charcoal has been found in apartments both of Pompeii and Herculaneum. None have been discovered which we can regard as the dwellings of the poor, and it remains to be proved by future excavations whether the lower orders inhabited a separate quarter of the city, or whether Pompeii really had any pauper population. Stables and coachhouses are also wanting, even in the larger mansions and the villas, the only apartments approaching to stables being three or four rooms in the barracks for the troops, and a small chamber in the baker's house in which were found the bones of an ass, which was used, as we know from a bas-relief, to work his corn-mill. Even the inns form no exception to this remark, for the skeletons of horses which were found in them were lying in the yards, and not in any apartment to which the term *stabile* could be applied. Another deficiency is the absence of anything in the nature of an hospital, although the instruments in the Museum indicate that surgery had attained a high degree of perfection in the city.

The *Shops* were very small and mean in appearance, and were all of one character, having the business part in front and one or two small chambers behind. A few only of the better class appear, from the occasional occurrence of a ruined staircase, to have had any second floor. The shop was open to the street, and was closed by sliding shutters. In front it had a broad counter of masonry, with three little steps at the end next the wall for the display of the

goods, and a small oven in the opposite end, where the articles sold were for consumption as food or drink. Many of the shops had the names of their owners written over them, mostly in red paint. Others had signs in terra cotta, to denote the trade which was carried on within them. Thus a goat indicated a milk-shop; two men carrying an amphora a wine-shop; two men fighting, a gladiatorial school; a man whipping a boy hoisted on another's back, the residence of a schoolmaster; and finally, the *chequers*, the ancient ornament of the throne of Osiris, occupied its station on the doorposts of the publican.

Present State.—The names of many of the houses are derived from the paintings which they contained, or from the royal personages in whose honour they were excavated. The most important paintings and all the principal objects of interest and value have been removed to the Museo Borbonico. An impression that Pompeii is destined to be again destroyed has caused the buildings to be abandoned to gradual decay. Hence many of the decorations described by the earlier writers have been lost. Of late the practice has been adopted of supplying the place of the objects removed by coloured casts, and of allowing the pictures to remain *in situ* under the protection of glazed frames, for they perish rapidly on being exposed to atmospheric changes. We shall notice concisely the principal buildings as they occur in our passage through the city, and shall trouble the traveller with as few technical details as possible. The architect and the antiquary, who require more detailed information, will find it in the works of Mazois, Gell, Donaldson, and Overbeck; and those who may wish to connect the various objects with the domestic life and manners of the people may consult the volume on Pompeii published by the Society for the Diffusion of Useful Knowledge. The figures which follow the names in our list signify the year in which the object was excavated.

As we have recommended in a preceding page, the visitor will do well to commence his visit by the Street of the Tombs; examining afterwards the quarter between the gate on this side, and proceeding to the Forum, and afterwards to the theatre, the gate of Stabie, and the amphitheatre: the whole will not occupy less than 3 hrs., and double this time may be usefully dedicated to it. Except in the vicinity of the gates, and especially near that of Herculaneum, the walls offer little interest, being buried for the greater part under the soil.

I. Street of the Tombs (1763-1770, 1811-1814).—Approaching Pompeii by the road from Torre dell' Annunziata, we enter it by the *Via Domitiana*, a branch of the Appian Way. Before it reaches the gate it traverses the suburb called *Pagus Augustus Feltia*, which appears to have been the aristocratic quarter of the city. Everything in this suburb is Roman. On either side the road is bordered by tombs of every variety of form and taste, recalling, although on a diminished scale, the ancient glories of the Appian as it once emerged from Rome upon the Campagna. At the commencement of the street, on the rt., is the—

Villa of Diomedes (1763), one of the most extensive private residences which have been discovered, and peculiarly interesting as the only perfect specimen of a suburban villa. It is called the Villa of Diomedes on the slender ground of the tomb of M. Arrius Diomedes being on the opposite side of the road to it. A flight of six steps between the remains of the two columns which formed the entrance-porch leads us from the street into the peristyle—an open space, which, like the cloister of a convent, was surrounded on all sides by porticos supported by Doric columns. The lower third of the columns is not ornamented; but the entire surface is coated with stucco, as are the capitals and the decorations of the area. In the center is an open court containing an

impluvium, by which the cistern of the villa was supplied with water. On the rt. of the peristyle a flight of stairs lead to the upper floors, where the apartments of the females probably were. On the l. are the baths, the dining-rooms, a gallery overlooking the garden, the reception-room, and an open loggia, which commanded a view of the sea, all decorated with graceful arabesques and other ornaments. One of the bath-rooms was lighted by a window which contained, when first discovered, 4 panes of glass 6 inches square. Opening out of the peristyle is a bow-room, looking on a garden and lighted by 3 windows and bulls' eyes above: it was probably the triclinium. In another room near it the discovery of the rings of a curtain which closed an alcove, and a cavity in masonry in which were several vases for perfumes and cosmetics, lead to the supposition that it was a bed-room; alongside is the small room for the servants in attendance. On one side of the loggia were the bed-rooms for the women, from which a stair communicated with the state apartments. In the N. angle of the peristyle, close to the road, is a staircase leading to a court on a lower level, which contained the kitchens and other domestic offices. A long corridor runs from one side of this court to the portico surrounding the garden, for the use of the servants; on the other side is a staircase for the use of the family. In the centre of the garden are the ruins of a fountain and the columns of a summer-house, which appear to have supported a trellis. In the outer wall of the portico is the garden-gate, which opened upon a flight of steps leading to the sea-shore. On the S. side of the portico, at a lower level, is a long enclosure approached by a flight of steps: it is supposed to have formed a winter promenade. Beneath the portico are the cellars of the villa. Several amphoræ were found in them, leaning against the wall, with their pointed ends stuck in the ground to keep them in an upright position, and now fixed there by the volcanic deposit. A skeleton, supposed to have been that of the

unknown owner of this villa, was found, with that of an attendant, near the garden-gate, the one still holding in his grasp the key of the villa, the other carrying a purse containing 100 gold and silver coins of Nero, Vitellius, Vespasian, and Titus. The members of his family seem to have taken refuge in these cellars, where 18 of their skeletons were found near the door, as if they had tried to retrace their steps after having found that above ground afforded no shelter. From the gold necklaces and bracelets on the necks and arms of nearly all these skeletons, it is probable they were mostly females. Two were the skeletons of children, whose skulls still retained some fair hair. After they had perished, probably from suffocation, the floor of the cellar was inundated with a fine alluvium, which hardened upon the bodies and took casts, not only of their forms, but even of the most delicate texture of the linen which they wore and of the jewellery which adorned their persons. One cast of the neck of a young girl, part of which still exists in the halls of the paintings at the Museo Borbonico, possessed exceeding elegance of form.

Tomb of the Arrian family (1774).—Opposite the villa is the cenotaph of Diomedes. It is a solid building of rubble-work covered with stucco, with a façade 12 feet high, in which two pilasters support a pediment, giving it the appearance of a small temple. One letter in the inscription is not clear, but it is supposed to have been an I. It will then read thus, "Marcus Arrius Diomedes, freedman of Iulia, magistrate of the suburb Augustus Felix, to the memory of himself and family." The fasces under the inscription show that he was a chief magistrate; they are reversed, to denote death. Outside the low wall of the enclosure are two funereal cippi, the backs of which are carved in imitation of human hair. One of them bears the name of the eldest son, Marcus Arrius, the other that of Arria, a daughter who died in her 8th year. On the front of the wall

bordering the road is an inscription to another daughter of the same family. Close to the platform which forms the sub-basement for the tombs of the Arrian family is the cippus of a child, *Velasius Gratus*, in a small semicircular niche; it bears an inscription recording his death at the age of 12. Near it are the Tombs of *Salvius*, who died at the age of 5, and of *Servilia*; both in a ruinous state.

Tomb of Ceius and Labeo (1813), an oblong tomb, ornamented with pilasters which supported a rich entablature and statues, as was proved by the fragments which were found about it. According to the inscription it was erected to Caius Ceius, and Lucius Labeo, twice duumvirs of justice, by Menomachus, their freedman.

Tomb of the Libella, a solid and very elegant tomb, built of blocks of limestone resembling the pedestal of a column, 16 ft. high, with a moulding and cornice, and a long inscription, recording its erection on a site given by the public, by Alleia Decimilla, public priestess of Ceres, to her husband and son, Marcus Alleius Lucius Libella, the ædile, duumvir, and præfect, and M. Alleius Libella, the son, decurion, aged 17 years.

Tomb of the marble door, a closed tomb at the junction of the two roads, built of small pieces of tufa, in the style of *opus reticulatum*. It was entered by a marble door, originally of a single slab about 4 ft. high, which worked upon bronze pivots, and was closed by a ring of the same material, with 2 iron handles, of which we still see the fragments rusted in the marble. The interior is a small arched sepulchral chamber, as may be seen through the hole in the rear, about 6 ft. square, lighted by a window. At the back, in a square niche, was found a large vase of oriental alabaster, containing ashes and bones, and a gold ring in which was set a beautiful intaglio of a stag. Other vases were

found on a ledge running round three sides of the chamber, in columbaria beneath this ledge and in the side-walls above it, as well as several large amphora.

A small square enclosure beyond this tomb is supposed to be an *Ustrinum*, or place for burning the dead bodies. But as it stands near the junction of the two roads it was more likely a *Sacellum* dedicated to the *Lares Compitales*. This completes the monuments on the left hand: we now cross the street to the

Sepulchral Triclinium, near the entrance to the villa of Diomedes. It is a small enclosure, entered by a low door and open at the top, the internal walls painted with birds and flowers. It was used for the *Silicernium*, or funeral feast, and still retains the stone triclinium for the mourners. The circular pedestal in the centre bore an inscription recording its erection to Vibrius Saturninus by his freedman Callistus.

Tomb of Navoleia Tyche and Munatius Faustus (1813).—A most interesting family tomb, consisting of a square enclosure, the front of which is occupied by the sepulchral chamber. The back is an open court, from which the chamber is entered. The tomb stands upon two steps, and bears on its front a bas-relief, an inscription, and a fine bust of Navoleia. The bas-relief represents the dedication of the tomb and the sacrifices which accompanied the funeral ceremonies. On one side are the male and female members of her family bearing the vessels containing the offerings; on the other are eight magistrates of the city in their robes. In the centre are a cippus and an altar, on which a boy is depositing his offering. On each side of the tomb are bas-reliefs; one of them represents the *bisellium*, or the seat of honour in the Forum and the Theatre, which indicated the municipal rank of the individual, and is supposed to have been given only to that class of priests who bore the title of Augustals. The relief

on the other side is a very curious representation of a ship entering port. The ship itself has a raised deck, a figure-head of Minerva, and a swan's neck at the stern, supporting a flag-staff. It has a single mast, and a long yard, which carries a square sail, and is formed of two spars lashed together. A square striped flag is flying at the mast-head. Two boys are laying out on the yard, furling the sail; another is going aloft by the shrouds; a third, who has apparently been up to clear the sail, is coming down hand over hand; a man is clewing up the sail; and, finally, the master, supposed to be Munatius himself, sits at the helm and directs their movements with his right hand. This interesting sculpture is supposed to have a double meaning, first as a memorial of the commercial pursuits of Munatius; and secondly as illustrative of the last scene of the voyage of life, when the soul enters into a safe and peaceful haven. The inscription records the erection of the tomb by Nereoleia Tyche for herself, for Caius Munatius Faustus, an Augustal, and magistrate of the suburb, to whom the Decurions, with the consent of the people, granted the *bisellium* on account of his merits, and for their freedmen and freedwomen. In the interior of the chamber, on the bench surrounding it, and in the niches in the wall, were found several cinerary urns, some lamps, and large glass vessels containing ashes and protected by leaden coverings. The ashes were found on examination to be still saturated with moisture, which was proved by analysis to be the libations of oil, water, and wine. In a small niche in the wall of the enclosure is a cippus bearing the name of Caius Munatius Atimetus, who died at the age of 57.

Tomb of the Nistacidian family, surrounded by a low wall and containing three cippi, bearing the names of Nistacidus Helenus, Nistacidia Scapidia, Nistacidus Januarius, and Mesonia Satulla. The centre one had a small earthen vase sunk in the earth in front

of it, for the purpose, it is supposed, of receiving the libations of the family.

Cenotaph of Calventius Quietus (1813), a very elegant altar-tomb upon three steps and a lofty pedestal, in a court 21 ft. square. It is of white marble, except the basement and the outer wall, on which are small square pinnacles, *acroteria*, covered with reliefs in stucco, representing Fame and Victory, the funeral pile, the history of Theseus, and the story of Œdipus and the Sphinx. The cenotaph itself has an elegant cornice and mouldings, with civic crowns, garlands of oak-leaves and branches of palms, and rams' heads richly carved. In front is the *bisellium*, and an inscription recording that this honour was conferred on Caius Calventius Quietus, an Augustal, by decree of the Decurions and with the consent of the people, as an acknowledgment of his munificence.

The Round Tomb (1812), a circular tower decorated externally with pilasters, standing on a square basement, ornamented with *acroteria* decorated with bas-reliefs. One of these represents a female figure with a patera and garland in her hand in the act of offering some fruits upon an altar; another represents a young mother in a flowing Greek dress depositing a funeral fillet on the skeleton of a child. Mazois supposes this composition to refer to the discovery of a child which had perished in the earthquake; the child lies on a heap of stones, with the left arm thrown back over the head as if in sleep. A stair leads up to the circular chamber, which contains three niches with sepulchral vases, and is lighted by a small aperture above the cornice. The walls and vaulted roof are painted with arabesques, peacocks, dolphins, and swans. As only one of the vases was found to contain ashes, and the two slabs of marble in the wall bear no inscriptions, it is supposed that this tomb was built by the parents of the child shortly before the destruction of the city, and that this catastrophe

prevented their being united in death in the spot they had intended to be their last home.

Tomb of Aricius Scaurus, a handsome monument, consisting of a square cippus upon three steps, supported on a square basement, with a doorway at the side decorated with fluted pilasters, and leading by a passage to the open court at the back of the sepulchral chamber. The basement and the steps of the cippus were ornamented with stucco reliefs, representing gladiatorial combats and hunting scenes. They have nearly all been destroyed since 1830; but fortunately they had previously been engraved and described by Mazois, Millin, and others. The only bas-reliefs that remain now are two groups on the frieze over the door, and some of those on the steps of the cippus. The first group of the frieze represents the master of the ring, or *lanista*, checking the ardour of the victor, who seems anxious to despatch his antagonist without waiting for the decree of the spectators. The *lanista* appears, from the inscription over the central group, to have been called Caius Ampliatus, a member of a family which is supposed, from an inscription found in the Basilica, to have been the contractors for supplying gladiators for the public games. The next group represents a vanquished Gaul falling dead to the ground. The reliefs on the steps of the cippus are on a smaller scale, and represent *venationes*, or combats of gladiators, *bestiarii*, with animals of various kinds. The inscription placed upon it does not probably belong to the tomb, having been found near it only, and placed upon it of late years. It records the erection of the Tomb by Scaurus the father to his son Castricius Scaurus, of the Menenian tribe, *Dumnvir*, by command of the Decurions, who granted the site of the monument, 2000 sesterces (16*l.*) for his funeral, and decreed that his equestrian statue should be placed in the Forum. Beneath is a columbarium, or sepulchral chamber, with a pilaster for 4

ollæ in the centre: 3 were enclosed in glass, and the 4th by a curtain extending from one side wall to the other.

Tomb of Tyche, beyond the Tomb of Scaurus, a sepulchral enclosure with a cippus bearing the inscription to Juno, or the protecting divinity of Tyche, *Venerata* of Julia, daughter of Augustus; beneath is a columbarium of 14 niches.

Suburban Inn.—On the opposite side of the road are the remains of a portico and shops of a very ordinary character, supposed to have been a suburban inn for the country people. This supposition rests only on the discovery of some fragments of a cart, the skeleton of a chariot-mule or horse with a bronze bit, a part of a wheel, and several vessels used in cookery, &c.

Tomb of the Glass Amphora (1763), a square basement with pyramidal steps, near the Hemicycle, forming a small square room which communicates with the House of the Mosaic Columns. In the square room was found the beautiful amphora of blue glass with white figures in relief, now in the Museo Borbonico.

Villa of Cicero (1740-1778).—Crossing again the street, we find an enclosure leading to a vast court with a portico, forming part of a villa, which has been dignified by the name of Cicero. He tells us, indeed, in many of his letters, that he had a villa in the neighbourhood of Pompeii; but there is no proof that it was this one, except the fact that it is one of the few houses of Pompeii to which the following passage in the *Academics* can apply:—*Ego Catuli Cumanam ex hoc loco regionem video, Pompeianum non cerno: neque quidquam interjectum est, quod obstat: sed intendi longius acies non potest*, II. 25. It is certain, however, that this villa must have been the property of a man of taste as well as wealth; for some of the finest paintings and mosaics in the Museo Borbonico

were found among its ruins, including the celebrated paintings of the 8 Dancing Girls and the 2 mosaics representing comic subjects, which bear the name of Diocorides of Samos. An inscription found in a niche contained the name of the freedman Januarius, the Superintendent of the Hot and Cold Baths of M. Crassus Frugi. The villa was again filled up with earth as soon as its treasures were removed. Its situation must have been admirable, surpassing even that of the Villa of Diomedes. In front, facing the street, there was a row of shops, and a portico.

The Hemicycle (1811), on the opposite side of the street, is a deep semi-circular seat or *exedra*, with a vaulted roof ornamented in front by pilasters in two rows, the upper ones springing out of the capitals of the lower. The walls and vault were painted in arabesques and panels. Near it were found the skeletons of a mother and three children, one of them an infant, all closely folded in each other's arms, and covered with gold ornaments elaborately worked, and enriched with pearls of value.

Tomb of the Garlands (1806), on a lofty basement, with Corinthian pilasters sustaining festoons of flowers.

House of the Mosaic Columns (1838), a confused mass of ruins, where four columns, covered with mosaics, now in the Museum, were found. A road here branched off to Nola on the l.

Cenotaph of Terentius Felix (1763), a square basement with an inscription recording the name of T. Terentius Felix Major, &c. A cippus, some glass cinerary urns covered with lead, some lacrymatories, and other funeral objects were found near it.

Statue.—Close to the gate is the pedestal for a statue, many fragments of which were found about its base.

The open Hemicycles, and the Tomb of Porcius (1763).—Returning to the angle of the shops in front of the Villa of Cicero, we find the opening of a street which led from the main road to the sea. At the corner a marble statue was found, with an inscription recording that Titus Suedius Clemens, the Tribune, acting on the authority of the Emperor Vespasian, restored to the Republic of Pompeii all the public places possessed by private individuals. At the opposite angle was a bracket with a painting of a huge serpent, supposed to be for the reception of votive offerings; it was destroyed by accident in 1813. The first of the open Hemicycles adjoins this angle. It is 17 ft. in diameter; and the bench bears an inscription recording that the Decurions had decreed a place of burial to Mammia, daughter of Porcius, the public priestess. At the foot of the step is another inscription on an upright stone, recording another decree of the Decurions granting to M. Porcius a piece of ground 25 ft. square. This is supposed to be the ground now covered by the tomb between the first and second hemicycle. The inscription of the latter has been removed to Naples. It bore the name of Aulus Veius the Duumvir. The *Tomb of Porcius* presents nothing worthy of notice.

Tomb of Mammia the Priestess (1763). It stands in a court entered by a flight of steps from an enclosure called, from the number of masks found there, the *Tomb of the Comedians*. It is a square tomb, built of stuccoed masonry, with four columns in front. The walls of the interior were painted with arabesques, and had 11 niches, the largest of which contained an urn in terra cotta, enclosed in another of lead. In the circuit of the chamber were 16 pedestals supporting cippi. In the centre is a pedestal on which probably stood the principal urn. Several cippi were found in the enclosure outside this chamber, bearing the names of the Istacidia and other families. Another enclosure, behind, in which were found large

quantities of half-burned bones, was probably an *Ustrinum*, or place for burning dead bodies.

Tomb of Marcus Cerrinius (1763), formerly supposed to be an *Edicula*, and popularly called the *Sentry-Box*. This is a small vaulted niche just outside the city gate, which, when opened, was found decorated with paintings. In a recess at the back was a small base which sustained either a figure or an urn; over it was found the following inscription, *M. Cerrinius Restitutus Augustalis. Loco D. D. D.* The same inscription was repeated on an altar which stood in the centre of the niche, but which has been removed. A beautiful tripod supported by satyrs was found here. Hence it is supposed that the niche was a sepulchral monument and Sacellum. Mazois, not aware of the inscriptions, imagined that it was an *edicula* or small shrine to the tutelary genius of the roads. The idea that it was a sentry-box arose from the discovery of a soldier's skeleton within it. The facts we have just mentioned are quite at variance with this idea; and, moreover, there is no such building as a sentry-box at any of the other gates, or on any part of the walls which are at present visible; but as this skeleton was fully armed, with his helmet on his head and his hand still grasping his lance, it has been supposed that he was on duty at the adjoining gate. From its proximity to the mountain, this quarter must have been the first which felt the effects of the eruption; and when the fiery storm thickened around him, the hero, faithful to his trust, may have taken shelter in this building, rather than follow his fellow citizens who were escaping by the other gates.

Herculanum Gate (1763).—This gate was the most important entrance to the city. The arch has entirely disappeared; but enough of the other parts remains to show that it had a central entrance 14½ ft. wide, and two side entrances for foot passengers, each

of which was 4 ft. 6 in. wide, and 10 ft. high. The height of the central opening can hardly have been less than 20 ft. The architecture of the gate is entirely Roman, and is built of brick and lava in alternate layers. The central arch on the outer side was defended by a porteculis, lowered by grooves which still exist in the piers; and on the inner was closed by folding doors, working upon pivots in holes which are still visible in the pavement. Between the porteculis and the inner door the space was open, forming a division from the pavement, and open above, making the gate a double one, so that, in the event of the porteculis being carried, the besieged could throw down missiles on their assailants, before they had time to force the inner entrance. The whole was covered with white stucco, on which were found written in red or black letters, announcements of gladiatorial games and official ordinances. A marble sun-dial was found outside the gate, in the angle formed by the left entrance and the wall. On the left of this gate is one of the best preserved portions of the walls of Pompeii, a fine specimen of ancient masonry, consisting of horizontal courses of blocks of the older volcanic tufa, similar to that quarried about Naples.

II. *Street of Herculaneum*.—On entering the gate, the street ascends, and proceeds by three curves to the Forum. The houses on the rt. appear to have been erected where once stood the wall towards the sea, and to have extended perhaps to the beach. On the l. the houses are arranged in quadrilateral blocks, or islands, separated by the transverse streets which communicate with the main thoroughfares, forming what the Romans called "islands of houses." Immediately on the inside of the gate, on the l., are the *Steps* leading to the walls.

House of the Triclinium (1787).—Close to the steps is a house on the smallest scale, consisting of a passage,

a sitting-room, a servants' room at the foot of the stairs, a kitchen, a *lararium*, containing a representation of a bed on which the goddess is reposing, and a court which was covered with trellis-work, as the holes for the beams are still visible. In one corner is a large stone triclinium, from which the house derives its name; above, there was apparently one bedroom and a terrace.

Inn of Albinus, also called of Julius Polybius, from his name found written on the walls (1770).—The first house on the rt., close to the gate. The chequers found on the doorposts explain the character of this house. The entrance is by a broad carriage doorway, leading into an apartment which was evidently an inn yard, as two skeletons of horses, fragments of bits and bridles, rings for fastening animals, and portions of chariot-wheels, were found in it. The house contains several apartments for the accommodation of strangers, a kitchen, a long cellar, and a liquor-shop. On the pilaster of the next house is carved a phallus, lately covered over by Royal mandate, as all similar representations at Pompeii. It is supposed to represent the amulets and charms sold by the proprietor of the neighbouring shop, several of which were found in it.

Thermopolium (1769).—A house for the sale of hot drinks, nearly opposite to the inn, with numerous apartments in the rear which served probably as drinking-rooms, as one of the walls contained announcements of the public festivals of the day. The shop itself contained a furnace, steps for arranging the glasses, and a marble counter, which, when uncovered, exhibited the stains of the liquor and the marks of the glasses. The figure of Mercury was painted on various parts of the house. Some of the walls were covered with names, scratched by the customers upon the plastering which covered other names of previous scribblers. The establishment belonged, as told by an

inscription, to a certain Perennius Nimphoröis.

House of the Vestals (1769).—A double house, occupying the whole space between 2 streets, comprising a vestibule, an atrium with the usual apartments on each side, a triclinium, formerly richly paved with mosaics and decorated with pictures by no means in accordance with the name given to it. The pavement of several of the rooms was formed of fine mosaics which have been removed to Naples; one, however, still remains at the threshold of the second house, to welcome the visitor with the word *Salve*. The walls of several of the bed-rooms and cabinets were richly painted with arabesques and other decorations. In one of them a quantity of female ornaments and the skeleton of a dog were found. At the extremity of the house is a room called the *lararium*, with 3 niches, containing an altar on which those who gave the building the name it bears supposed that the sacred fire was kept burning. When first excavated, the kitchen and offices were found filled with fruits, corn, and amphoræ. Several skeletons were found behind this house.

House of the Surgeon (1771).—A single atrium with numerous apartments at the sides and a garden behind; the walls of the former painted with architectural designs, arabesques, and compartments containing figures. Several of the surgical instruments now in the Museo Borbonico were found here.

Custom House, Telonium, or Ponderarium (1788).—A doorway leading into a court, in which a number of balances and weights were found,—several of the latter in marble, with the inscription, C POX TAL (*Centum Ponderis Talentum*); others in lead, with the words *Ene* and *Habebis*, "Buy and you shall have;" one of the balances had an inscription, stating that it had been verified at the Capitol in the 8th Consulate of Vespasian and 6th of Titus. Behind is an unpaved court,

in which the skeletons of two horses with three bronze bells on the neck of each were found.

Soap Factory (1786).—A small shop, which contained heaps of lime and other materials used in making soap, the vats, the evaporating pans, and the moulds.

Tavern of Phœbus (1786).—A house near the corner of the street, which was formerly called *Thermopolia*, a name once given to all the shops which had materials for heating liquids. The skeletons of a man and of two animals were found in it, and an inscription stating that "Phœbus and his customers solicit M. Holconius Priscus and C. Gaius Rufus the duumvirs."

Public Cistern (1788), placed at the junction of three streets; it is a small basin, with a *castellum*, or circular-headed reservoir.

III. We now turn down the street on our l., at the back of the houses which we have just examined.

House of the Dancing Girls (1809), which derives its name from the pictures of the Four *Danzatrici*, which covered the atrium. This and the two following houses were formerly supposed to have formed one mansion.

House of Narcissus (1811), formerly called the House of Apollo, from the bronze statuette with silver strings found in it. The modern name is derived from a graceful picture of Narcissus. The peristyle and its columns are very elegant; the hollows in the low wall which fills the intercolumniations are supposed to have contained flowers. From the surgical instruments, ointments, and lint found in one of the rooms, the house is supposed to have been the residence of a surgeon.

IV. We return hence to the Trivium and Fountain in the Street of Herculæum.

Public Bakehouse (1809), at the angle of the House of Sallust, the proprietor of which no doubt let it to advantage, as Cato tells us that the millers of Pompeii were in great repute. This bakehouse, which is smaller than one we shall have to describe shortly, contains three mills and a smaller one, the oven with two troughs for water in front of it, the kneading-room, the cistern, the store-room, &c. When first opened, the corn, the water-vessels, and the amphore containing the flour, were all in their proper places.

House of Sallust (1809), so called from the inscription, C. SALLUSTI, M.P., painted on the outer wall, formerly called the *House of Actæon*, from a fresco on the wall of the ladies' atrium, is one of the largest mansions in Pompeii, and stood on the Via Domitiana. It occupies an area of 40 square yards, and is surrounded on three sides by streets, the front of the ground-floor being occupied by shops. When excavated it bore marks of having been rifled of its portable treasures after the eruption. The arrangement of the building and the details of its different apartments are described at length in all the great works on Pompeii. The entrance-door is flanked by pilasters with stucco capitals, one of which represents Silenus teaching a young faun to play upon the pipe. The passage is bordered by apartments for the porter and by a shop for the sale of oil; the atrium, with a fountain in the centre, and an impluvium of marble in the form of a shell. On either side are highly-decorated apartments, one of which serves as an ante-chamber to a hall on the l., supposed to have been a winter triclinium. The exhedra at the extremity of the atrium opens on a portico of fluted Doric columns, which borders a garden-ground, 70 ft. by 20, the centre of which was paved, the flowers being arranged in boxes. The walls were gracefully painted to represent trellis-work, creepers, birds, and fountains. In one corner is a summer tri-

clinium, with a round table of marble in the middle and apertures above for the beams of the trellis. The walls are painted in panel, with a frieze at the top, representing the eatables used at a feast, but nearly every trace of this painting has perished. In the other corner of the garden is a small stove for heating water, supposed to mark the position of a bath. On the rt. of the atrium is a *Venerium*. It consists of a small court, surrounded by a portico of octagonal columns, a sacrum dedicated to Diana, two sleeping-rooms at the sides with glazed windows looking into the court, a triclinium separated from the court probably by curtains, a kitchen, a water-closet, and a staircase leading to a terrace above the portico. Every part is elaborately decorated, and the paintings are appropriately expressive of the uses to which the apartments were applied. The walls of the court are painted black with rich gilt ornaments; the columns are bright red. The sleeping-rooms contain pictures of Mars, Venus, and Cupid, and the entire wall at the back of the court is covered with a large painting, representing the story of Diana and Actæon. In the adjoining lane was found the skeleton of a young female; she had four rings on one of her fingers, set with precious stones; five gold bracelets, two earrings, and thirty-two pieces of money were lying near her. Close at hand were found the skeletons of three other females, who were probably her slaves.

Blacksmith's Shop, consisting of two rooms; in the front one was the forge. Different articles of the owner's trade were found here.

Public Bakehouse (1810), on the Via Domitiana, and upon a larger scale, and more elaborate in its construction, than the one already described. It has a court 36 ft. by 30, with square pillars to support the roof. Beyond the court is the bakehouse, 33 ft. by 26, containing four flour-mills of lava. The lower part, in the form of a cone,

is fixed firmly in the ground. The upper, which is shaped externally like the compartments of an hour-glass, is hollowed internally into two cavities, the one conical to receive the corn, the lower one fitting over the projection of the solid cone beneath. The upper part, when first discovered, had an iron framework, with holes for the insertion of wooden bars, to which asses and sometimes slaves, as both Plautus and Terence describe, were attached, for the purpose of turning it. In the room which is supposed to have served as a stable, a jawbone, and other fragments of an ass's skeleton, were found. In others were the ovens, the stone kneading-troughs, the ash-pit, the cistern, and vessels for holding water. On one of the piers was a painting representing an altar with the guardian serpents, and two birds chasing large flies.

Academy of Music (1810), so called because it was covered with paintings representing instruments of music and tragic scenes.

House of Julius Polybius (1808-17).—A large house of 3 stories, on the rt. of the street, opposite the house of Sallust, built on a rock sloping down to the ancient beach. The floor by which we enter is level with the street. It presents the usual arrangement of a vestibule and atrium opening on a terrace, a peristyle, and the ordinary private apartments. Under the terrace are a private bath, a saloon, a triclinium, &c. Beyond them is another terrace overlooking a large court, surrounded by porticoes, with a reservoir in the centre. Below is another floor containing the baths, and the dark cells in which the slaves were perhaps lodged. Many of the rooms were decorated with mosaics and other ornaments of great beauty, but, like all the earlier excavations on this side, they were filled up and greatly injured before the site was opened the second time.

House of Three Floors (1775-80).—Adjoining this is an extensive building

which bears this name, as the floors have been preserved entire. It is supposed to have belonged also to Polybius, as inscriptions in which his name occurs have been found among the ruins. It has a large Corinthian peristyle of arcades and piers, with two vestibules communicating with the street and the atrium. The arcades have square apertures for windows which appear to have been glazed.

At this point the street branches into two—that on the rt. is not yet cleared; the l. leads into the Street of Fortune, or of the Baths, and from thence to the Forum.

Apothecary's Shop (1809), at the corner of the Trivium. On the outer wall is a painting of a large serpent as the *genius loci*. Several glasses and phials, containing medicinal preparations, were found in this shop.

Thermopolium or Tavern of Fortunata, at the corner of the next Trivium, a shop of the usual character, with a counter, upon which are still marks of the vessels that stood upon it, covered and faced with marble, and the walls painted in blue panels with red borders. In front of it is a

Fountain, at the angle of the pavement, consisting of a large square basin.

V. We now turn to the N., down a street, called of the Ramparts, which, extending from the city wall, here falls into the main thoroughfare, beginning our examination at the bottom, with the

House of the Painted Columns (1841), a small house, the name of which describes its principal features.

House of Neptune (1844), small, but remarkable for some pretty paintings in the atrium, and for a marble impluvium, with a space round it for planting flowers.

House of Flowers (1809), formerly called the *House of the Wild Boar*,

from a mosaic of a Dog seizing a Wild Boar by the ear, now in the collection of the Duc d'Aumale. It derives its present name from some graceful pictures representing nymphs bearing flowers in their aprons.

House of Modestus (1808), so called from an inscription in red on the walls of the house opposite. It is small, and its atrium is *impluviatum*, or inclined outwards, so as to throw the water outside instead of carrying it into a cistern in the centre of the floor.

House of Pansa (1811-14), one of the largest and most interesting mansions. It occupies an area of 300 ft. by 120, and extends into 4 streets, the front opening into that of the Thermæ. The front of the ground-floor along the three streets is occupied entirely by shops, which we have Cicero's authority for describing as one of the most lucrative kinds of property in Roman times. One of these shops appears, from the communication between it and the mansion, to have been the proprietor's own store for the sale of the produce of his estates; another is a bakehouse of the usual character, with a phallus now covered up, and the inscription *Hic habitat felicitas*. Another, in the side street, has a cross on the wall, from which Mazois inferred that it had been inhabited by a Christian. The principal entrance to the mansion is decorated with two Corinthian pilasters, and paved with mosaics. On the wall near it were painted in red letters the words *PANSAM ÆD. PARATVS ROGAT*; Paratus being the shopman, who thus invites customers to deal in the adjoining shop. The interior presents the usual arrangement:—an atrium with the ordinary apartments at the sides, followed by a tablinum, a peristyle of 16 fluted Ionic columns, with an open court containing flower-beds and a fishpond in the centre; bed-chambers on one side, a triclinium and a library abutting on the back walls of the shops on the other; a court opening into the garden, flanked on the rt. by domestic

apartments, and on the l. by servants' rooms and a kitchen which was supplied with stoves like those now in use. The whole breadth of the building facing the garden had a portico of two stories. The garden was half as large as the mansion, with a reservoir in one corner and the remains of a fountain in the centre. The entire building was rich in mosaic pavements and mural paintings, but nearly all of them have disappeared. One very curious painting remains in the culina or kitchen, representing a sacrifice to the Lares, who are personified by two serpents near an altar: they were surrounded by the elements of a dinner, a pig for roasting, a ham, a string of mullets, a spitted eel, a bear's head, thrushes, &c. Sir W. Gell gives a restored view of the interior of this mansion, which will convey an idea of its general character. In one of the bed-rooms five female skeletons were found, some of them with gold ear-rings in their ears.

VI. The S.E. front of the House of Pansa faces the *Street of the Baths*, one of the main thoroughfares of the city. Before we describe the interesting objects which it contains, we shall return N. towards the city wall, and examine the island of houses lying between this and the *Street of Mercury*.

House of Apollo (1838), near the bottom of the street, and close to the city walls, with richly painted walls, a fountain, and a garden decorated with Bacchanalian garlands. Two mosaics representing the quarrel of Agamemnon and Achilles, and Achilles at the court of Lycomedes, and the small bronze statue of Apollo Hermaphrodite in the Museum, which gave the house its name, were found in it. There still exists in the atrium a painting of Apollo, holding in one hand a globe, and in the other a whip: several valuable bronzes were found in another part of this house. In one of the smaller rooms are beautiful paintings of Apollo, Venus, and Juno, with good architectural decorations; it probably was

connected with the bath, from the hot-pour tubes in the wall. There is a pretty cascade fountain in theatrium, the walls of which are painted to represent a garden with different kinds of birds, &c.

House of Adonis (1836), so called from a large painting on the wall of the garden, representing Adonis wounded by the wild boar and consoled by Venus. Another picture represents the story of Hermaphroditus and the nymph Salmacis: but both of them have suffered considerably from exposure to the atmosphere. In the two adjoining houses were found 14 silver vessels, some of which were adorned with bas-reliefs of Cupids and satyrs.

House of the Small Fountain (1827), so called from a fountain encrusted with mosaics and shell-work, placed in the centre of the inner peristyle, and supplied by an impluvium, of which the leaden pipes and brass cocks are still visible. The water issued from the mouth of a comic mask. There is a good painting of the birth of Bacchus on one of the walls. The small bronze statue of the Fisherman, now in the Museo Borbonico, was found in front of it. The remains of two staircases prove that there was an upper story.

House of the Great Fountain (1827), a handsome but irregular atrium, 50 ft. by 40, with a fountain in the centre of the peristyle, unlike any previously discovered, and more remarkable for its size and singularity than for its beauty or good taste. It consists of a large semicircular niche, surmounted by a pediment, the whole encrusted with mosaics of different colours, and ornamented with a comic mask on each side. The water of the fountain issued from a mosaic mask, pouring over a small waterfall. On a pedestal in the basin was the small bronze Cupid holding a goose, now in the Museum.

The Trullonica (1827), the House of the Dyers and Scourers, a very curious building, which has made us acquainted with one of the most important of Ro-

man trades. It has an atrium surrounded by a peristyle, with a fountain between two of the pilasters, and surrounded by numerous apartments containing the vats for the dyes, fire-places for hot water, ovens for drying the cloth, &c. The pilaster, on which were represented men, women, and boys engaged in the various operations of the trade, is now in the Museo Borbonico.

House of the Tragic Poet, opposite the *Therma* (1824-26), called also the *House of Homer* and the *House of the Cave Canem*, one of the smallest but most elegant private houses in Pompeii. When it was first discovered, it became celebrated throughout Europe for the variety and beauty of its paintings; but most of its treasures have now been removed to the Museum. From one of these paintings representing a male figure reading from a scroll, and from the mosaic of the Chorus instructing the actors, the house was called that of the Tragic Poet. The large number of rings, bracelets, ear-rings, chains, and ornamental jewellery in gold, coins and other articles in silver, portable stoves and lamps in bronze, which were found in it, should rather have suggested that it was the house of a silversmith. Externally, the lower part presents to the street a blank wall divided into square panels painted red; the upper floor had windows opening on the street 6½ ft. above the pavement, and measuring 3 ft. by 2; at the side of each window is a wooden frame in which the shutter worked. The door turned on pivots, the bronze sockets of which still remain. At the threshold was the mosaic of a dog chained, with the inscription *Cave Canem*, Beware of the dog, now in the Museum. The internal arrangement of the house is not different from the others we have described, but its walls were decorated with an unusual number of first-class paintings. The atrium, the gynæceum, the triclinium, and several of the principal apartments, were covered with pictures, and many of the rooms were

paved with rich mosaics. One of the walls of the principal apartment is divided into squares by perpendicular lines decorated with festoons and arabesques, and supporting a rich frieze representing a Combat of Greeks and Amazons. In one of the large apartments opening out of the inner court is a good black and white mosaic of fishes, with a painting of Leda presenting to her husband, Castor, Pollux, and Helen, as new-born birds in their nest. A restoration of this house will be found in the 2nd series of Sir W. Gell's *Pompeiana*. From the disturbed state of the ground near the house, it is certain that search had been made after the eruption for the treasures it contained.

Inns.—Two large inns terminated the street at this end. In one of them were found, in 1845, 206 large copper coins of Galba, Vespasian, and Titus, and 42 of silver.

VII. We now enter the *Street of Mercury*, and return to the N. to commence our examination of the houses, as usual, at the end nearest to the city wall.

House of Inachus and Io (1829), has a fine marble table in the compluvium.

House of Meleager (1829), called also the *House of the Nereids*. The occurrence of vessels filled with lime in different rooms, and the freshness of the decorations, indicate that the building was undergoing renovation at the time of the catastrophe. The arrangements of the interior, in conjunction with these repairs, lead one to suppose that the house is one of the most ancient which has yet been excavated. On each side of the atrium are paintings of Meleager and Mercury. In the atrium, the impluvium is remarkable for its fountain and pedestal of marbles, with a marble table behind, supported on winged griffons. On the l. of this opens a large court, in a room out of which the walls were painted yellow, above a red plinth, having one

picture in the centre of each. The bedrooms on the other side of the atrium were lighted by windows inserted above the doorways, and were richly decorated with arabesques. A large triclinium completes the building on that side. Passing from the atrium we reach the most magnificent peristyle which has been discovered at Pompeii. The holes in the marble threshold show that it was separated from the atrium by a door of four folding leaves. The spacious area contains 24 columns: at the base of each is an iron ring for fastening the lines which held the awning over the impluvium in the centre, which was evidently used as a fish-pond, and was so arranged that the water of a fountain fell over eight steps, forming a miniature cascade. Along the margin is still to be seen a deep channel in which were found remains of plants. The walls were covered with pictures, the best of which have been removed. At the back of the peristyle, facing the fountain, are two noble apartments, one of which is remarkable for its two tiers of columns. The upper one is surrounded by a gallery, which rests on arches springing from the capitals of the lower, the arches being small segments of a circle; the only instance, perhaps, in a building of this date, in which the architrave was abandoned, in order that the columns might be tied together by a series of arches. At the extremity of the mansion on this side is a second triclinium, surrounded by a portico, of imposing size and proportions, and richly decorated.

House of the Centaur (1830), called also the *House of Meleager and Atalanta*, or of *Apollo*, is an interesting mansion, which was also under repair at the time of the eruption. The principal features of the building, as it now appears, are the Corinthian atrium; the singular apartment with a window in whose marble framework traces of an iron gate are still visible; the *venereum*, containing an apartment with Grecian pilasters and a Doric cornice; the triclinium with a window looking out upon a garden, and the site of the gar-

den itself now ruined by the fall of the cellars beneath it, but remarkable, when first discovered, as containing many of the shrubs with which it was planted. The mosaics and pictures with which the mansion was profusely decorated were found in an extraordinary state of preservation; but everything of interest, including the beautiful painting of *Meleager and Atalanta*, has been removed to Naples.

House of Castor and Pollux (1829-30), known also as that of the *Quæstor*, or of the *Dioscouri*; a house of great magnificence and size, and decorated with elegance. It consists of two distinct houses, separated by a peristyle, which seems to have been common to both. Unlike most of the other houses in Pompeii, the exterior of this exhibits the same attention to minute ornament and finish which characterises the interior. The façade is unusually rich; the stucco with which it is covered being worked in panels and cornices, formed by stamped ornaments of the same material picked out with colour. At the entrance doorway is a bas-relief of Mercury running away with a purse. On the sides of the vestibule are paintings of the *Dioscouri*. The atrium, 40 ft. square, has a Corinthian peristyle of 12 columns, with an impluvium and fountain in the centre. The walls, which are coloured red and yellow, are covered with paintings of arabesques, grotesques, landscapes and figures, including among the latter many of the gods. In the left angle is a small room, in which were found two very large and highly ornamented wooden chests, lined with bronze and bound externally with iron. They are supposed to have been the depositories of the money collected as taxes, customs, and port dues, and from this supposition the building has derived the name of the *House of the Quæstor*, though there is no proof that a small town like Pompeii ever had an officer of that rank. They were found securely fastened to a solid plinth cased with marble, and were closed by strong bronze locks. When first excavated,

fifty gold and silver coins dropped through the decayed woodwork of the bottom, but these must have formed a very small portion of their treasures, for they had been rifled ages before. Whoever he may have been who was thus anxious to rescue the buried gold, the walls now standing show that he made an error in his calculation, and had to exercise considerable ingenuity and labour to repair it. In excavating from above, he entered the adjoining room, and instead of retracing his steps and renewing his excavations at the distance of a few feet, which would have brought him into the apartment he was seeking, he preferred to cut through the massive wall of the atrium, and extract the money by breaking a hole in the chest which stood on the other side of it. This proceeding indicates an intimate acquaintance with the spot, while the evident reluctance to make a second excavation suggests the idea that the explorer was anxious not to attract attention to his work. Beyond these chests is the tablinum, with its beautiful pavement of white mosaic edged with black, and its walls decorated with peculiar brilliancy. Several of the adjoining rooms are likewise richly decorated. In the rear is a Doric colonnade opening upon a garden. The walls of this colonnade were decorated with paintings, mostly of tragic scenes in the theatre. The wall of the garden facing the house was painted to represent a pseudo-garden; one of the walks was covered with a trellis, the supports of which still remain. Passing over the minor apartments, we enter a most splendid court, called the Court of the Piscina by Gell. It is surrounded by a colonnade formed of 4 columns on each side, with *antæ* at the angles; in the centre one end was occupied by a fish-pond and fountain, the rest was a flower garden. On two of the *antæ* were two of the most celebrated pictures now at Naples, the Perseus and Andromeda, and Medea contemplating the Murder of her Children. On one of the others was the well-known picture of a Dwarf leading a Monkey. At the extremity

of the court is a triclinium of large size, which was closed by folding doors, the marble sockets of which are still visible. In the centre of the floor was the mosaic of the Lion crowned by young Loves with garlands of flowers.

Thermopolium or *Tavern* (1832), a building so called from the number of cooking vessels, tripods, pots, and pans of bronze and earthenware which were found in it. In the room opening upon the street is a counter with 3 amphoræ, and covered with marble, beyond which opens what may be called the parlour or drinking-room of the customers. The walls were covered with licentious paintings, now hidden, from which the house has been also called the *Lupanar*. Two of them, however, are unobjectionable, and represent, one a drinking scene, in which two of the men wear capotes like the fishermen of the present day; the liquor is served in a basin like a punch-bowl, and drinking-horns are used instead of glasses. On a row of pegs above are suspended various kinds of eatables, some of them preserved in nets, and one bearing some resemblance to a string of macaroni; the scratches on the wall look very like the landlord's score. The other painting represents a 4-wheeled wine cart with a curried bar, from which the two horses are detached. The cart is filled with a huge skin, from the leg of which a man and boy are filling the amphoræ.

House of the Five Skeletons (1826-31), a small house, remarkable for the discovery of five skeletons among its ruins, with several bracelets and rings of gold, and coins of gold, silver, and bronze, not as usual lying on the pavement, but buried in the accumulated materials about 12 ft. above it. There are some paintings representing the Rape of Helen, Hector and Andromache, &c., on the walls.

House of the Anchor (1826-30), so called from a mosaic of an anchor in the entrance porch. It is also called the *House of Amyone and Neptune*,

from a painting in the room on the rt. of the *prothyrum*. It has a portico of large size, supported by Doric columns, and overlooking a garden decorated with niches and pedestals for statues, and terminating in a little temple between two fountains.

House of Zephyrus and Flora (1827), a large house abutting on the Street of the Baths, and described as the *House of the Bacchantes*, and the *House of the Ship*, the latter from a painting at the entrance of one of the shops which occupy the ground floor. The modern name is derived from a celebrated painting of Zephyrus and Flora, now removed to the Museum. The walls are in better preservation than those of most other houses of this class. From their height and from the arrangement of the decorations, it appears to have been two stories high. Some beautiful paintings were found in the atrium; one was the sitting figure of Jupiter on his golden throne, with a glory round his head. The well, with a cover of African marble, was decorated with coarse mosaics, representing two large masks, a river, and griffons. Four iron tires of chariot-wheels were found among the ruins, similar to those now in use.

VIII. We now turn again to the N. by the *Street of the Faun*, running also from the city walls to the Street of the Thermæ, and parallel to the Street of Mercury, to examine the houses which remain to be noticed in this quarter of the city.

House of the Labyrinth (1832), a large building, scarcely surpassed by any other which has been discovered. It derives its name from the mosaic of Theseus killing the Minotaur, which formed the pavement of one of the principal apartments. One of the rooms has preserved some of its fine paintings, among which are *Ariadne* and the *Rape of Europa*.

House of the Faun (1829-31), called

also the *House of the Great Mosaic*. These names are derived from the bronze statuette of the Dancing Faun and from the great mosaic of the battle of Issus, or Granicus, both now in the Museo Borbonico. It is said to be the largest and most magnificent of the Pompeian houses, though little remains even of what it exhibited when first excavated. The space usually occupied by pictures was here filled with mosaics, many of which, like the Acratus of Bacchus riding on a tiger, the course of the Nile with the hippopotamus, the crocodile, the ibis, &c., have evident reference to the worship of Osiris. On each side of the atrium or entrance are representations in stucco of a peristyle, with pigny columns, the floor paved with a handsome mosaic of triangular pieces of coloured marbles. It was chiefly in its mosaic decorations that the mansion differed from the others. In the numerous apartments were found a greater variety of furniture and domestic articles than in any other house which has been examined. Some of the cooking utensils were of silver; the bronze vessels were of unusual elegance and finish; and the gold bracelets, necklaces, and rings found in the apartments of the *venereum* were rich and massive beyond any other examples of Pompeian jewellery. The court behind the House of the Faun is one of the most extensive in Pompeii, and surrounded by a portico of fluted Doric columns: on one side are numerous amphoræ still imbedded in the ashes which burned the city. Some skeletons were found in one of the rooms.

IX. We have completed our examination of that half of the city which is comprised between the Herculaneum Gate, the street leading from it to the Forum, the Street of the Thermæ, and the Street of Fortune leading to the Gate of Vesuvius. The Quadrivium, formed by the intersection of the Streets of Fortune and of the Thermæ, and of that leading from the Gate of Stabie to that of Nola, was the spot of some of the earliest excavations. A few

objects have been cleared in the line of the Street of Nola on the l., which we notice here to avoid the necessity of retracing our steps.

House of the Bronze Bull, with an atrium painted with garlands of fruits and flowers.

Beyond this, numerous shops and foundations of houses have been traced, showing that the street was bordered with habitations, but none of them are sufficiently excavated or interesting to detain us. About 500 ft. before we reach the gate is the

House of the Infant Perseus, so called from a picture representing Danaë with Perseus at the court of Polydeutes, in the island of Seriphus.

**Shops and smaller houses* (1812).—The street close to the Nola Gate, within the city, is bordered by a series of small houses and shops; but in consequence of their unpromising character the excavations in this quarter were soon abandoned.

Gate of Nola (1812), formerly called the *Gate of Isis*, a single arch still entire, 21 ft. high and 12 wide, built of rubble and brick, faced with stucco. This, like the Herculaneum Gate, was double; but the outer portion has been destroyed, and what now remains has been rudely repaired, probably at the time when the towers were erected. The arch is evidently more ancient than these reparations. The gate is placed at a distance of nearly 50 ft. from the outer walls, so that it was approached externally by a narrow passage, the entrance of which was fortified by two towers. Another peculiarity is that it is not at right angles with the direction of the wall, but cuts through it diagonally in a direct line with the street. The keystone of the arch on the city side had a head of Isis sculptured on it, by the side of which is an Oscan inscription, written from rt. to l., stating that C. Pupilius, the *Meddiz-*

tuticus and priest of Isis, erected it. On the inner sides were chambers, supposed to have contained wooden steps which gave access to the walls.

X. We now return to the *Quadrivium*, formed by the intersection of the Street of Fortune and that leading towards the Gate of Stabie, to examine several small houses which lie between it, the Street of the Augustals, and the Street of Fortune. First, however, we have to notice the

Shops of the Quadrivium (1845).—At this junction of the four streets, as in many of the neighbouring *quadrivia* and *trivia*, numerous shops appear to have been congregated. Those excavated in 1845 contained a large supply of articles of merchandise. Two of them were stocked with bronze and iron utensils for cooking and other domestic purposes; another contained blocks of marble and several statues, one of which represented the skeleton of a woman in flowing drapery, supposed to represent the Goddess of Envy.

• *House of the Chase*, in the angle between the Street of Fortune and the *Vico Storto*, containing a large painting representing the chase of the various wild animals, lions, oxen, &c.

House of the Bronze Figures, so called from the numerous figures of men and animals, and double-headed busts or *Hermes* in bronze, which were found in it.

House of the Black Walls, so called from the delicate and graceful ornaments on a black ground in one of the apartments, alternating with pictures representing sacrifices to *Venus*, *Minerva*, and *Juno*; *Cupid* and *Psyche*, &c.

House of the Figured Capitals, so called from the pilasters at the entrance with capitals representing *Fauns* and *Bacchantes*.

House of the Grand Duke of Tuscany

(1832), a small house, remarkable for the picture found in the principal room, representing Zethus and Amphiön detaching Dirce from the horns of the Bull, by order of Antiope, and for an elegant mosaic fountain with the marble statue of a Faun.

House of Ariadne, sometimes called the *House of Bacchus*, and of the *Coloured Capitals*, and extending from the Street of Fortune to the Street of the Augustals, is remarkable for the elegance of its internal arrangement, for the sacrum, the garden triclinium, and several interesting paintings which were found in it, among which may be mentioned the Ariadne from which it derives its name; Galatea on a Triton; Apollo and Daphne; and the Love-merchant—an old man leaning over a cage containing several Cupids, from which he draws out one by the wings, and offers it to two young females standing by bargaining for it.

XI. A street called the *Vico Storto* separates this mass of buildings from a few houses excavated in recent years. It is sufficient to record their names as the *House of Mercury* (1845), *House of the Quadriga* (1845), *House of Love disarmed* (1844), so called from a very pretty picture of Cupid made prisoner by two girls, and a *Baker's Shop* (1845).

XII. We now return to the central *Quadrivium* formed by the junction of the Street of Nola, the Street of the Baths, and those of Mercury and of the Forum. At this point are the remains of a *Triumphal Arch and Fountain*, forming a grand entrance to the Street of Fortune, and corresponding with another arch which formed the termination of the street at its junction with the Forum. At this point may be said to commence the Public Buildings and Institutions of Pompeii. First of these, at the corner of the Street of Nola, is the

Temple of Fortune (1823), a small
[S. Italy.]

Corinthian temple, erected, as the inscription tells us, by Marcus Tullius the dumvir, supposed to be a member of Cicero's family, and at his own cost. The steps in front are broken by a low wall or *podium* supporting an altar, which was protected by an iron railing, the remains of which are still visible. The portico had four marble columns in front and two at the sides; but they had either been removed after the eruption or destroyed by the earthquake which preceded it, as no trace of them was found. The cella is square. Behind the altar is a semicircular niche, containing a receptacle for the statue in the form of a small Corinthian temple. In the cella was found a female statue with the face sawed off, no doubt one of the ready-made figures which were sold in this state by the Roman sculptors, in order that the features of any particular goddess might be added at pleasure. Another statue found here, and attributed to Cicero, was a full-sized figure wearing the toga of the Roman magistracy, and interesting as having been painted with the costly dye, a mixture of purple and violet, which appears thus early to have been the peculiar colour of the higher order of magistrates and priests.

Thermae or Public Baths (1824).—This establishment is of considerable extent, and has a frontage towards 3 streets. An inscription in the court, on the rt. of the entrance, records the dedication of the baths at the expense of Gneus Ailius Nigidius Maior, and the games and entertainments which took place in honour of the event in the amphitheatre, combats of animals and gladiators, scattering perfumes, and the luxury of an awning, *vela erunt*, being especially mentioned. As Nero's interdiction of theatrical amusements did not expire till the year 69, it is inferred from this inscription that the dedication took place a very short time before the destruction of the city. The building is divided into 3 portions; the 1st containing the furnaces and fuel, the 2nd the baths for

men, the 3rd those for women. The same furnaces heated both divisions, and were supplied with water from a reservoir at a little distance, the pipes being carried across the street upon the Arch, in which their remains are still visible. Each set of baths was paved throughout with white and black marble, and arranged on the same plan, consisting of a disrobing room, a cold, a warm, and a vapour bath. Those for the men are the largest and most elegant. A vestibule, surrounded by a portico, led, by a corridor in which 500 terra-cotta lamps were found, into the disrobing room, *apodyterium*, or *spoliatorium*, an oblong chamber, with holes in the wall in which the clothes pegs were inserted, and with stone seats on three of its sides. The roof was vaulted and lighted at one end by a window containing a single pane of glass 3 ft. 8 in. broad, 2 ft. 8 in. high, and ground on one side, numerous fragments of which were found upon the floor. Underneath this window is a large bearded mask, in stucco, with tritons and water nymphs on each side of it. The roof was painted. Beneath the cornice is an arabesque frieze in relief on a red and blue ground, composed of griffons, chimæras, vases, and lyres resting on two dolphins. At one end of this room is a small chamber, supposed to be a wardrobe. At the opposite extremity is the entrance to the cold bath, or *frigidarium*, a circular chamber in a good state of preservation, stuccoed and painted yellow, with a bell-shaped roof, which was apparently painted blue, and lighted by a window near the top, and with four large semicircular niches in the walls around with seats. The cornice is decorated with reliefs in stucco on a red ground, representing Cupids and warriors engaged in a chariot and horse race. In the centre is the cold water basin of white marble, 12 ft. 10 in. in diameter, and 2 ft. 9 in. deep, with two steps in front of the entrance door, and a low seat in the middle. The warm bath, or *tepidarium*, is entered from the *frigidarium*, and nearly corresponds with it in size. It has a vaulted ceiling painted red and blue, and covered with rich stucco ornaments in medallions, consisting chiefly of figures and foliage, with two very handsome medallions of Ganymede borne away by the Eagle. At one end it is pierced with a window 2 ft. 6 in. high, and 3 ft. wide, which contained a bronze frame in which four panes of glass were fastened by screws, so as to be opened or shut at pleasure. Below the cornice of the roof the wall, which is painted red, is divided into numerous niches by terra-cotta figures of Atlases, which appear to have been covered with stucco and painted. The niches are supposed to have held the oil vessels and the perfumes of the bathers. Along the sides of the room were bronze benches, three of which may be still seen behind the bronze brazier, standing upon legs in imitation of those of a cow, an evident allusion to the person whose name is inscribed on them, *M. Nigidius Vaccula, P. S.* In the centre of the room is a large bronze brazier, 7 ft. long and 2½ ft. wide, lined with iron, but having bronze bars to support the charcoal; on the front is the figure of a cow in high relief. From this chamber we pass into the vapour bath, or *calidarium*, the length of which, in accordance with the precept of Vitruvius, is twice its width. It terminates at one end in a semicircular niche, containing a marble basin 5 ft. in diameter, which held the warm water for ablutions; around its rim is an inscription, in bronze letters recording its erection at the public expense, and by order of the Decurions, by Gnaeus Melisseus Aper and Marcus Stajus Rufus, duumvirs of justice, at the cost of 750 sesterces (6l.). At the other end of the chamber is the hot bath, 12 ft. long and about 2 ft. deep, of white marble. The ceiling is composed of transverse fluting; the cornice is supported by fluted pilasters painted red. The temperature of the room was regulated by three windows over the niche of the vase; these were closed by plates of bronze, by means of chains. The walls and pavement are hollow, so as to

have allowed steam or hot air to circulate freely from the furnaces, which, as well as a large reservoir for supplying the baths with water, may still be examined *in situ* on the W. side of the building.

The *Women's Baths* are on the other side of the furnaces; they are arranged on the same plan as those for the men, and are decorated in the same manner, but are not so large or so well preserved. Among the objects discovered in the rooms were a money-box and a surgeon's catheter. On leaving the *Thermae* we enter the

Street of the Forum (1823), leading to the Forum, and forming the continuation of the Street of Mercury. It is 200 ft. long and 22 ft. wide, has footpaths, and was bordered by shops, apparently of a superior class. In one of them were found articles in glass and bronze, bells, inkstands, money-boxes, dishes, steel-yards, &c., and a skeleton in the act of escaping with 60 coins, a small plate, and a saucepan of silver; two other skeletons were found in the street. In another house were found, in 1845, in a large room on the ground floor, various articles of office furniture, with marble weights and coins of Galba and Vespasian. At the S. end, forming the entrance to the Forum, the street was spanned by the

Triumphal Arch (1823), built of brick and lava, covered with slabs of marble, and still retaining its massive piers; each decorated with two fluted Corinthian columns, with square niches between them, which are supposed to have contained statues and fountains. It is believed that this arch was surmounted by an equestrian bronze statue, as fragments both of the man and horse were found among the ruins. The street on the rt. contains two shops, called the *Milk Shop* and the *School of Gladiators* from the names over their doorways.

XIII. We here enter on the *Forum*,

which contains the principal Temples, the Tribunals, and other public institutions.

The *Forum* (1813-18) is the most spacious and imposing spot in Pompeii, occupying one of the most elevated points of the city, most of the streets that lead to it ascending from the gates; it is distant about 400 yards from the *Herculaneum Gate*, and at about an equal distance from the *Great Theatre*. It is surrounded on 3 sides by Doric columns of greyish-white limestone, 12 ft. high and 2 ft. 3½ in. in diameter. Above this colonnade there appears, from the traces of stairs, to have been a terrace. On the E. side are the remains of an older arcade and portico of fluted Doric columns in volcanic tufa, which had been damaged by the earthquake and was rebuilding. The entire area was paved with slabs of limestone. In front of the columns, as well as of the portico on the S. and W. sides, are pedestals for statues, some of which, from their size, must have been equestrian. A few of the pedestals still bear the names of distinguished inhabitants, among which are those of Pansa, Scaurus, Sallust, Gellianus, and Rufus. Several streets opened into the Forum, but were closed at night by iron gates, as is shown by the fragments of iron traceable at the entrances. Fontana's aqueduct passes diagonally under the pavement, cutting through the substructions of the Temple of Venus. It is evident that the Forum was undergoing an entire restoration at the time of the destruction of the city in A.D. 79, as the limestone columns around, as well as their capitals and entablature, are in an unfinished state; large blocks of unworked marble may be seen about it, especially one of huge dimensions, and from Carrara, in the adjoining street, near the entrance to the Temple of Venus.

Temple of Jupiter (1816-17), an imposing building on an elevated basement at the N. end of the Forum, occupying the finest site in the city, and

from its elevated position commanding a magnificent view over Vesuvius, the plain of the Sarno, and the Apennines that encircle it. It is built of brick and volcanic tufa, covered with white stucco. The entrance is approached by a flight of steps, flanked by pedestals for colossal statues. Exclusive of these steps the building is 100 ft. long and 43 ft. wide. In front was a square vestibule with a portico of fluted Corinthian columns, six in front and three at each side, which are supposed, from their diameter of 3 ft. 8 in., to have been nearly 40 ft. in height. The interior of the cella, 42 ft. by 28, is bordered on each side by a row of eight Ionic columns, which appear to have been surmounted by a second range, enclosing a gallery, and supporting the roof, as in many of the ancient basilicas. The walls were painted, the predominant colour being red. The pavement was of marble, arranged in the diamond pattern in the centre, with black and white mosaic on either side. The door-sill retains the holes for the bolts of the doors. At the N. end of the cella are three small chambers, behind which are the remains of a staircase which led probably to a gallery above.

The Prisons (1816). A low arch in the street at the W. of the Temple leads to the Prisons, narrow dungeons without light, except what might be admitted through the iron bars of the doors. Several skeletons were found in them, some having the leg-bones encircled with the iron shackles, which may be seen in the Museum.

The Public Granary, or Depository of Standard Measures (1816). Adjoining the Prisons is a long narrow building, near which were found the public measures for corn, oil, and wine, to which it owes its name. This curious monument, now deposited in the Hall of the Inscriptions, in the Museo Borbonico, was placed here by the Duumvirs Clodius Flaccus and Narceius Arellianus Caledus, and by a decree of the Decurions (see p. 132).

Temple of Venus (1817), the most magnificent of all the Pompeian temples, occupying an area of 150 ft. by 75, on the W. side of the Forum—a larger space than by any other temple in the city. This area is surrounded by a portico, 12 ft. 2 in. wide, covered with beams of timber, and consisting of 48 irregular columns, originally Doric, but converted into Corinthian by means of stucco. The walls of this portico were decorated with a series of paintings on a black ground representing architectural subjects, landscapes, dwarfs, pigmies, and various relics of Egyptian superstition, suggesting the opinion that the building may have been used in later times for the worship of Osiris. The Temple itself stands upon an elevated basement, ascended by 16 steps, in front of which is a large altar covered with a slab of black lava, containing three places for fire, in which the ashes of the victims were discovered. On its sides are inscriptions recording the erection of the temple by M. Porcius, Sextilius, Cn. Cornelius, and A. Cornelius, Quatuor Viri, at their own expense. The cella is very small, and contains nothing but the pedestal for a statue; its pavement is in coloured marble. In the open area were found the marble statues of Venus and the Hermaphrodite of the Faun, with the head of Venus and the Diana in bronze, now in the Museum, and a mosaic border of great beauty. In a room, supposed to be the apartment of the priest, was a picture of the infant Bacchus and Silenus playing on the lyre. An inscription found among the ruins records that Marcus Holconius Rufus, and Caius Ignatius Posthumus, duumvirs, had purchased, by a decree of the Decurions, for 3000 sesterces, the right of closing the windows, and had erected a private wall as high as the roof, to conceal the proceedings in the College of the Corporation of Venerians. The street, on which opens the temple of Venus, and leading to the Sea Gate, is one of the best paved in Pompeii: on the opposite side is

The *Basilica* (1817), 220 ft. long and 80 broad, occupies the S.W. angle of the Forum. It is approached by a vestibule, entered from the portico of the Forum, and still retaining the grooves in the outer piers by which it was closed with doors lowered from above. From the vestibule a flight of steps leads into the interior by five entrances. The central area was open, and was surrounded by a gallery supported by a range of 28 Ionic columns of large size, built of brick and tufa, covered with stucco, and forming a colonnade or aisle below, along the sides of the building. The walls were covered with stucco, painted in squares in imitation of coloured marbles, having a corresponding number of fluted Ionic pilasters. At the end of the building, elevated on a basement and decorated with six columns, is the Tribune for the *Duumvirs* or Judges, with a vault beneath, which is supposed to have been the dungeon in which the criminals before trial were confined. In front of the Tribune, between the two centre columns of the peristyle, is a square pedestal which supported a bronze statue, of which nothing but the legs were found. The remains of two other pedestals are seen at the sides, at the entrances, and in front of the portico; the sites of fountains are also traceable. The pavement was entirely wanting when the building was discovered, having evidently been removed after the eruption; in fact, the whole edifice bore marks of having been rifled, probably not for the purposes of plunder, but for the recovery of the public records it contained. Both the inner and the outer walls present numerous inscriptions, some in red paint, and some merely scratched with a sharp point. One of them announces that C. Pumidius Dipilus was here at the nones of October, during the Consulate of M. Lepidus and Q. Catulus; 78 B.C., the year of Sylla's death. Other inscriptions appear to be announcements of public games; one of them gives notice that the gladiator Festus Amplatius, whose name

occurs on the Tomb of Scæurus, will contend for the second time on May 17. Among the inscriptions scribbled under the portico were some verses from Ovid's *Art of Love*.

The *Curia* and *Ærarium* (1814), at the S. extremity of the Forum, facing the Temple of Jupiter, are 3 halls of equal size, and presenting no difference of construction, being in excellent brickwork, except that the central one has a square recess and the remains of a raised basement at the end, while those at the sides have circular recesses. They were decorated with columns and statues. The central hall, from the numerous coins found in it, is supposed to have been the *Ærarium* or Public Treasury; the others were probably the *Curia* or Courts for the meetings of the inferior or Municipal Magistrates.

Houses of Championet (1799), so called from the French General for whom they were excavated, are good specimens of the less pretentious dwellings of this ancient city. One of them has a cavedium of considerable elegance, and the other has an atrium, the columns of which were originally fluted, but were subsequently renovated by coloured stucco. In the centre of the outer court of that farthest from the Forum is a handsome marble impluvium, and some good specimens of mosaic pavement. The peristyle, which surrounds a small garden, has several openings for the purpose of lighting a series of subterranean chambers or cellars beneath, four of which in the shape of chimneys, in the centre of the garden; these underground apartments were entered by an inclined passage from the street, and by a flight of steps from the peristyle. One of the dwelling apartments still retains traces of its arabesques and medallions; but the pictures have long disappeared. Four female skeletons were discovered, with numerous gold bracelets and other articles of jewellery. From this point we return to the Forum, to complete

our examination of its E. side. At the S.E. angle, at the corner of the Street of Abundance, we find the

Public School, a name given to a square building, without ornament or inscription, the use of which has not been satisfactorily determined.

Crypto-Porticus of Eumachia (1821), or the *Chalcidicum*, a building of large size in the form of a basilica, 130 ft. long and 65 ft. broad, supposed to have been the Exchange of the cloth merchants. It had two entrances, one from the Street of Abundance, the other from the Forum. The latter had a portico of 18 columns; the entrance in the centre was closed by folding doors, of which the sockets and bolt-holes are still visible in the marble. This was bordered by raised platforms, for the purpose, probably, of haranguing the people. The interior was divided into a large area, 130 ft. by 65, surrounded by a double gallery, a peristyle of 48 columns of white marble of beautiful workmanship, very few of which have been found, a chalcidicum or enclosed apartment at the extremity of the area entered from the side street, and a crypto-porticus, in which walls pierced with windows have replaced the columns usually seen in the interior. These walls are painted in panels, red and yellow, with representations of flower-borders at the base. At the end opposite the entrance is a semicircular recess which contained a statue of Concord. Behind it, in a niche in the centre of the wall in the crypto-porticus, stood the statue of Eumachia the priestess, with an inscription recording that it was erected by the dyers to Eumachia, the public priestess. On the architrave over the side entrance is another inscription, recording the erection of the Chalcidicum, crypt, and portico of Concord by Eumachia the priestess, daughter of Lucius, in her own name and that of her son, M. Numistrus Fronto, and at her own expense. This is a repetition of a larger inscription which was affixed to the

front of the building, but was found on the ground broken into fragments. Under the staircase leading to the upper gallery was a *Thermopolium*, in which one of the most interesting urns in the Museum was discovered. The entire building appears to have suffered severely from the earthquake of A.D. 63, as it was evidently under repair at the time of the eruption. On the outer wall was a notice of a gladiatorial show, and an inscription recording that all the goldsmiths invoked C. Cuspius Pansa the *Ædile*.

Temple of Quirinus (1817-18), formerly known by the names of Romulus and Mercury; a small temple, close to the Crypto-porticus on the E. side of the Forum, occupying a space 57 ft. 6 in. by 55 ft. 7 in. It stands upon a basement and is approached by a narrow vestibule, with steps on each side leading to the platform of the cella, in the centre of which is an altar of white marble with bas-reliefs representing a sacrifice on one side and the sacrificial implements on the others. The principal figure on the bas-relief in front, and behind the priest, was long supposed to be Cicero. The walls are divided into long compartments by pilasters. In front of the temple were found the fragments of an inscription recording the deification of Romulus by the title of Quirinus. Adjoining the building were the apartments for the priests, in one of which numerous amphoræ were found. This edifice, which is now closed in by iron gates, has been converted into a repository of objects found in the excavations, marbles, weights, amphoræ, &c. &c.

Decurionate (1818), called also the *Senaculum*, or Senate House; a large hall, semicircular, adjoining the Temple of Quirinus, with a portico of Ionic columns of white marble. On each side of the entrance is a pedestal for statues. In the centre of the area is an altar, and at the end is a recess with a seat for the decurions, who are supposed to have held in it their public sittings.

House of the Augustals (1818), called also the *Pantheon*, and the *Temple of Augustus*. If these are not all misnomers, it would appear from the culinary paintings at the N. entrance, and from the large collection of fish-bones and other fragments of food found in the sink in the centre, that a building devoted to religious purposes was used also as a banqueting-house. It is a spacious edifice with entrances in three of its sides, the principal one from the Forum being decorated with fluted Corinthian white marble columns and pedestals for statues. The columns of the portico had been thrown down by the earthquake, and were under repairs at the time of the eruption. It consists on the inside of an open atrium 120 ft. by 90, with 12 pedestals placed in a circle round an altar, which probably supported statues of the *Dii Consentes*; but as no statues were found, it is supposed that they were removed after the eruption. The back of the building is divided into three compartments, of which the central is subdivided into niches, in which were found the statues of Livia as a priestess, and of her son Drusus, now in the Museum and here replaced by casts. A statue of Augustus is supposed to have stood near them, as an arm holding a globe was found in this part of the building. The extensive compartment on the rt. is the Triclinium, being the largest of the kind in Pompeii, having paintings on the walls, representing Romulus and Remus suckled by the wolf; the corresponding compartment on the l. contains a raised platform, over which is a niche for a statue; before it stands an altar covered with a slab of lava, as appears to have been generally the case, to resist the action of the fire during the sacrifices burned upon them. On the S. side of the building are 12 open recesses, supposed to be the chambers of the Augustals, and the holes for rafters prove that there were similar rooms above them. The inner walls of the building appear to have been richly decorated. Among the beautiful paint-

ings found here may be mentioned.—Ulysses in disguise meeting Penelope on his return to Ithaca, Io and Epaphus, Latona and her children, Æthra and Theseus, the Cupids making bread, donkeys working the corn-mills, and various articles of food, such as lobsters, game, fruit, wine, &c. The picture of the female painter herself holding her palette and brushes is at Naples. Near the entrance from the Forum, an Emperor seated on a pile of armour, and Roman galleys, supposed to allude to the victory of Augustus at Actium. Near the N. entrance was found a box containing a massive gold ring with an intaglio, 41 silver and 1036 bronze coins.

Shops of the Money Changers.—In front of the building just described, and under the portico of the Forum, stood seven of these *Tabernæ Argentariæ*. The pedestals of some of the tables still remain.

XIV. *Street of the Augustals*.—Having completed our survey of the Forum, we have to notice briefly a few houses which have been excavated in the rear of the public edifices on its E. side. This district is bounded on the N. by the Street of the Augustals, called also the Street of the Dried Fruits, from the quantity of these articles found in the shops which border it. Stocks of raisins, plums, figs, and chest-nuts, a collection of hemp-seed, scales and weights, pastry-moulds, lanterns, and vases of various kinds, were found in them, and several of their entrances were ornamented with pictures. Near the corner of the street, where it joins that of Eumachia, which leads to the Street of Abundance, a beautiful figure of Bacchus pressing the juice of a bunch of grapes into a vase, with a panther at his feet, was discovered.

House of Prince Henry of Holland (1844), a small house excavated in the presence of this prince.

House of the King of Prussia (1822-

28), in the Street of Eumachia, running from the Street of the Augustals to that of Abundance, a small house which derives its name from having been excavated in the presence of his Prussian Majesty. Some gold bracelets, rings, bronze balances, strigils, ornaments of a bed, and a small bas-relief in marble, representing two masks and a winged horse, were the principal objects found in it.

Several inns and shops of the ordinary character occur in this street; among them is the shop of a soap-maker.

House of Venus and Mars (1820), from a picture it contained, called also the *House of Hercules*, from a picture representing his initiation in the mysteries of a priestess. Some mosaics, sculptures, and inscriptions, in which several Pompeian names occurred, were also found in it; but the object of greatest interest was a well 116 ft. deep, the walling of which is as perfect now as it was 18 centuries ago. The water is said to be mineral.

House of Ganymede (1839), from a painting, a small house in the rear of the Crypto-porticus of Eumachia; the basement is occupied by the shops which line the N. side of the Street of Abundance.

House of Queen Adelaide (1838), adjoining the one just mentioned; it was partly excavated in the presence of the late Queen Dowager of England. It is of moderate size, and the principal objects found in it have been removed.

XV. *The Street of Abundance, of the Silversmiths, or of the Holconii*, a broad thoroughfare leading from the S. extremity of the Forum to the quarter of the Theatres, derives its first name from a Statue of Abundance which was found in the centre of the quadrivium formed by the intersection of the Street of the Theatre. The second name was derived from the plate and jewellery found in the shops which are crowded together on each side of it; and the third from a

statue of M. Holconius Rufus on its pedestal, at the quadrivium formed by its intersection with that of Stabiae, and of several other inscriptions to members of the same family, one of the most influential in Pompeii. These shops, unlike the others we have described, are built in the Greek style; the doors are flanked by pilasters, and the masonry and mouldings are so skilfully arranged that they incline almost imperceptibly with the slope of the street. Many of the houses still bear the owners' names, painted mostly with red colour in rude characters, and in some instances over the names of previous tenants imperfectly erased. Here and there we find the name inscribed on a little white tablet on the walls, the *Album* of the Roman architects. Some pray for the patronage of the Edile, and one assures him that he is worthy of it, *dignus est*. Another has a rude representation of the owner, a scribe, with a pen behind his ear. One house has a beautiful doorway of stone; on the rt. wall of the vestibule is a painting of a monkey playing the double pipe. Another peculiarity in this street is the occurrence of marks on the walls of some of the houses, as if they had been worn by chains. At one spot where this occurs, a piece of marble worked in the form of a sharp cone is inserted in the pavement. Gall conjectured that it was a place of punishment for slaves, and that they were drawn up the wall so that the foot only should rest upon the cone. The remains of two fountains may be traced in different parts of the street. At the end was found a skeleton, with a wire bag in his hand containing 360 silver coins, 6 of gold, and 42 of bronze; several rings and cameos, which he was also carrying away, were found near him. The few remaining houses we have to describe lie on the S. of this street. Beginning at the end nearest the Forum, adjoining the Public School, is the

House of the Wild Boar (1816), from a mosaic in the *prothyrum* or porch, representing a wild boar attacked

by two dogs. In the atrium are some mosaics of great beauty, one of which is supposed to represent the walls of the city. This house is a good and well-preserved specimen of the smaller residences of the ancient Pompeians. Near this is the *Pharmacy*, or

House of the Physician, situated at the S.W. corner of the Quadrivium. The instruments discovered in this house abundantly justify its present title. They were 70 in number, and many of them were arranged in cases like those now used for the same purpose, and which are now deposited in the Hall of the Bronzes at the Museo Borbonico. The numerous mortars of various sizes, the wooden box still containing the material of pills converted into an earthy substance, the roll prepared for cutting into pills, the marble slabs for rolling it, and others for making ointments, all prove that the owner enjoyed an extensive practice in his profession. It now contains nothing which requires description.

House of the Graces (1817), from a picture on one of its walls. On one of the walls are the remains of a painting which affords an instructive example of the drawing of the Roman painters: the colour has entirely faded, but the outline remains, cut into the plaster by some sharp instrument. The singular bronze statue of a boy with glass eyes, and some specimens of lace now in the Museum, were found in one of the apartments.

XVI. The street which leads S. from the corner of this house is called the *Street of the Di Consentes*, from a painting on the right wall near the angle, representing the 12 superior divinities, with the tutelary serpents underneath. Juno wears a blue robe, Diana a yellow one, and Venus a pale green, more transparent than the dresses of the other goddesses. A few houses, excavated along the line of this street, may be briefly noticed:—

House of Hero and Leander (1838), a small house on the l. hand, only partly excavated by King Lewis of Bavaria.

House of Apollo and Coronis (1813), supposed to have been the residence of a physician, from the painting which gives it name, representing the fatal love of the mother of Æsculapius.

House of Adonis, or of *Diana*, or of *Queen Caroline* (1813), the 1st name being derived from a painting of Venus and Adonis; the 2nd from a marble statue of the goddess found in one of the rooms; the 3rd from Murat's wife. It consists of two distinct houses communicating together, and decorated with great taste: some paintings of sea-horses gambolling are full of grace and spirit. The Corinthian atrium had the roof supported by square pillars painted with foliage to represent creeping plants growing from the court: the kitchen had windows opening to the street. A narrow passageway leads from the atrium to another series of apartments, having a distinct entrance from the street, and containing in the court, instead of the ordinary triclinium, a semicircular couch of stone, the *sigma* of Martial. When this double house was first excavated, its walls were decorated with beautiful paintings, many of which perished immediately after they were exposed to the atmosphere. Fortunately Mazois was present and preserved a curious representation of a painter's studio, in which all the figures were grotesques. Near this house 7 skeletons were found, with 68 gold coins of Nero, Vespasian, and Titus, 1065 silver coins, pearl ear-rings, and numerous other articles of personal ornament or domestic use.

House of the Under-ground Kitchens, at the extremity of the street, the most southern house yet excavated, remarkable only for the arrangement of the basement, rendered necessary on this site by the rapid slope of the ground.

towards the ancient line of the sea-shore.

XVII. From this point we return to the E. block of houses of the Street of Abundance, where it meets the cross street leading to the theatre, to examine the

House of the Emperor Francis II. (1819), a small house at the opposite end of the island, and at the corner of the street leading to the theatre, opened in the presence of his Imperial Majesty of Austria. It has a peristyle and some wall paintings of no great interest. Some gold ornaments, a silver vase, a vase of bronze very delicately worked, and a terracotta statue, were the principal objects discovered in the apartments.

Following the Street of Abundance to its intersection with that of Stabie on the E., are the new *Thermæ* recently discovered. They offer nearly the same disposition as those before described (p. 217), consisting of a **Spoliarium*, beyond which is a furnace in a long passage: out of the *Spoliarium* opens the *Tepidarium*, with stone seats around, and painted with arabesques of Cupids, dolphins, &c. Beyond this is the *Calidarium*, with a fricæ of Caryatides, ships, and marine gods. At one end appears to have been the hot bath; beneath the floor are passages for hot air and vapour. Several inscriptions have been found here—one in Oscan characters, beneath a sun-dial, stating that it was raised by Atinius the quaestor from fines levied; and another relative to the construction of the *Laconicum*, or vapour bath, and *Destricarium*, the room where the scraping operation by the strigil was performed, by the Duumvirs Caius Vilius and Publius Aninius. On the N. side of these *Thermæ* was an extensive portico or palestra.

Beyond these *New Thermæ* are the excavations now in progress, and on the continuation of the Street of Abundance, in the direction of the amphi-

theatre, several houses have been partly opened, chiefly shops: one, a private dwelling, has a long raised pathway or terrace in the street approached by steps, the outer wall painted with numerous inscriptions in red, to Epidius Sabinus, L. Popidius, Helvinius, &c. In the upper story, facing the street, and on each side of the entrance or gateway, are rooms having each 2 narrow windows, seldom met with at Pompeii; they were closed with glass. The houses hereabouts appear to have been all rifled, from the numerous openings made in the walls from above. As in all the works in progress, strangers are not allowed to visit them without a special order from Naples.

House of M. Lucretius (1847), or *delle Sonatrici*, in the street of Stabie, leading from the Quadrivium of the *Thermæ* to the Vesuvian gate. This is the most important house discovered after that of the Faun. It is a double house, of three stories, with a *Prothyrum* opening into an open atrium bordered by the usual apartments, a *triclinium* of great magnificence, and a reception-room or *tablinum* opening upon a garden at the back, containing a fountain in perfect preservation, which has been allowed to remain exactly as it was found. The atrium is paved with mosaics, and the walls of the entire building are highly decorated with paintings. In the small sleeping-rooms at the side are pictures representing Cupid riding on a Dolphin, bearing a letter from Galatea to Polyphemus; the favourite subject of Venus fishing; a Narcissus; Victory in her car; some Cupids swimming; and several landscapes. The *triclinium*, in which the feet of the couches were found richly ornamented with silver, had three large pictures, of life size, now in the Museo Borbonico, representing Hercules at the Court of Omphale, the latter wearing the lion's skin and holding the club of her lover; the boy Bacchus with Silenus on a cart drawn by oxen, and followed by Bacchantes; and a bacchanalian process-

sion, with Victory recording on a shield the exploits of the triumphant demigod. The tablinum is paved with coloured marbles, arranged in chequers, and the charcoal fragments still visible in the panels of its walls show that it was decorated with paintings on wood. The garden or *Viridarium* contains at one end a fountain adorned with mosaics, with the leaden pipes which brought the water to it still well preserved, with their bronze cocks; and a small marble statue of Silenus; and in the centre an impluvium, surrounded by small indifferent statues, but curious from their variety and arrangement; among them are, Love riding a dolphin, a bearded satyr, a stag, a faun extracting a thorn from a goat's foot, a goat caressing its young one lying in the lap of a shepherdess, and others. A second Triclinium opened into the *Viridarium* on the right. Behind the garden, or inner court, but communicating with the house, are a second series of apartments, including an open atrium, a kitchen, and other rooms, apparently intended for the females and servants. In the court was found a four-wheeled waggon, with iron wheels, and with bronze ornaments. Several elegant vases, canelabra, glass bottles in the form of animals, some surgical instruments, and bronze coins were found in the different rooms, which were decorated with pictures of tragic and comic scenes; one of them represented a young actress in a mask playing the double flute, from which the house, when first excavated, derived its name. The kitchen was furnished with numerous culinary vessels in bronze, and still retained in many parts the traces of smoke. The second and third floors were approached by a broad staircase. Near the foot of the stairs was a picture, now in the Museum, in which a letter is introduced with the name and rank of the owner of the house on the superscription: *M. Lucretio Flam. Martis Decurioni Pompei*. Near the house of Lucretius are several shops, in which human skeletons were found; and in-

scriptions—one of an office leased to a certain Proculus Fronto; another of these shops belonged evidently to a seller of paints, his stock in trade being now removed to the Museum; certain balls of white lead bearing the letters Attio, *ATTIORVM*, probably the name of the maker. On the opposite side of the street is the house discovered in the presence of Pius IX. in 1849, in which were found several bronze vases, glass bottles, an iron spade, and a bas-relief of Alexander and Bucephalus, now in the Etruscan Museum at the Vatican.

House of the Grand Dukes of Russia (1852), also in the Street of Stabie. It appears to have suffered severely during the earthquake. Remains of good paintings were found in the ruins of the atrium. A good peristyle of 10 columns occupies the whole length of the building; the portico supporting on 3 of its sides a covered terrace. In the midst of the atrium are an *impluvium* in marble, and a beautiful marble table with a lustral basin beneath: upon the table stood a small statue of Hercules in bronze. Traces of subsequent search have been found in this house, and a skeleton of the person engaged in that operation, buried, as is supposed, by a falling in of the excavation he was engaged upon. Not far from the House of the Russian Prince is a Thermopolium, with a marble counter in which are built 9 earthen jars, and on which were found gold and silver coins of the reigns of Claudius, Vespasian, and Titus: on the wall of the room behind are scratched the first line of the *Æneid*. —*Alma. Vilumque cano Tlo*—the *r's* being replaced by *l's*.

Returning S. and turning on the l. to the Street of the Amphitheatre, we find on the l. hand the

House of Iphigenia (1854), one of the recent discoveries, and remarkable for the beauty of its peristyle, and several fine paintings, among which are Ariadne met by Bacchus, Orestes and Pylades

brought captives before Iphigenia. A beautiful bronze statuette of Apollo, now in the Museum, was found near a fountain at one angle of the peristyle.

XVIII. We now proceed to the quarter of the theatres.

The Triangular Forum (1764) is a triangular colonnade, with a portico of 90 columns on two of its sides, forming the piazza of the great theatre. It is about 450 ft. long on the E. side, and nearly 300 on the W.; the third side, not completely cleared, had no portico, and appears to have been lined with small apartments. The area is entered on the N. by a propyleum or vestibule of 8 Ionic columns, raised upon two steps, with a fountain in front of one of the columns. This vestibule leads into the Doric colonnade, retaining fragments of the iron bars inserted between the columns to protect it from the people. In different parts of this colonnade are three entrances to the Great Theatre, and one to the Barracks for the Troops. Parallel to the portico on this side is a long low wall, extending nearly to the bottom of the triangular Forum; it is terminated at the N. end by a pedestal, with the inscription *M. Claudio, M. F. Marcello Patrono*; and at the S. end by two altars and a circular building. On the W. of this triangular Forum is the

have opened upon a garden sloping gradually down to the shore, like the villas near the Herculaneum Gate. A skeleton of a woman was found in the furnace-room of the bath.

Greek Temple (1767-69), called also the Temple of *Neptune* or of *Hercules*, the most ancient building yet discovered, on one of the highest situations within the circuit of the walls, at a distance of 400 ft. from the old sea-line, so that it must have formed a striking object from every part of the bay. Its high antiquity is proved by the massive dimensions of its Doric columns, some fragments of which in tufa, with their capitals and bases in travertine, still remain; by the great depth and projection of the abacus; and by the general construction of the building, which more resembles that of the Temples of Paestum. It is supposed to have been erected by the earliest colonists. From its ruined state it is difficult to define its exact plan; but it appears to have stood upon a basement of 5 steps, and to have been 120 ft. long, exclusive of the steps, and 70 ft. wide. It had a cella paved with mosaics, which from the remains of a cross-wall appears to have been divided into two, with separate entrances from the N. and S.: in the former is a circular pedestal, which may have served as a pedestal for a statue. The masonry was covered with stucco. In front of the steps is a curious enclosure, supposed to have contained the victims for the sacrifice, and at the side are the two altars with the remains of a smaller one between them. Beyond this enclosure are the remains of a small circular temple of 8 Doric columns, which covered a *puteal* protected by a circular perforated altar. Its use is doubtful, some supposing that it supplied the water used in the sacrifices; others that it was an expiatory altar marking the situation of a *bidental*, a spot on which a thunderbolt had fallen, and which was always held in peculiar sanctity. An Oscan inscription was found near it recording

House of the Emperor Joseph II. (1767-69).—Following the Street of the Theatre, we find at its S. extremity the house which bears this name, occupying rather more than half of the W. side of the Triangular Forum. It was one of the first private houses excavated, but the rooms were refilled with earth as soon as they were examined. It appears that it was a mansion of great magnificence, of three stories, and so situated on the rising ground which overlooked the sea, that on entering the principal door, the visitor must have commanded a view of the Sorrentine shore, through the whole perspective of the interior. The S. side appears to

that Nitreb, for the second time Medixtutious, erected it. At the W. angle of the temple is a small hemicycle, a semicircular seat of stone, facing the S., in which a sun-dial was discovered. It must have commanded a glorious view, extending from near la Cava to the extremity of the promontory of Cape Minerva, and to the island of Capri, and have been close to the sea-wall of the city; which will explain the non-continuation of the portico on this side of the Forum, which was closed by the walls. We have mentioned the small apartments in this part of the enclosure. It is not clearly ascertained whether they were the residences of the priests or sepulchral chambers. Several skeletons were found in them, one wearing two armlets of gold, and another having on the leg a ring of bronze and one of silver, linked together. Near them were found a sacrificial knife in silver, engraved with figures of Bacchus and Isis, several pateræ and other vessels used at the sacrifices, and adorned with bas-reliefs of Isiac subjects. From these discoveries the two skeletons are supposed to be those of the priests.

June 1. 1861.

The Great (or Tragic) Theatre (1764), a large structure, placed on the S. slope of a hill of tufa, in which the seats were cut. Over one of the principal entrances stood the inscription now in the museum, stating that it was erected by M. M. Holconius Rufus and Celer, *ad decus Coloniae*. It was semicircular and open to the air, and was lined in every part with white marble. The seats faced the S. and commanded a fine view over the plain of the Sarno and the mountains behind Stabiae. The elevated position of the building, above the general level of the city, and the great height of the outer wall, appear to have preserved it in some measure from the fate which befell the houses in the plain. The upper part was not buried by the ashes, and even the stage was covered with so slight a deposit, that the citizens may, after the eruption, have re-

moved all the scenic decorations, the furniture of the stage, the principal statues, and the marble lining. In spite of these spoliations, the interior is still sufficiently perfect to explain itself far better than the most elaborate description. The general audience entered the theatre by an arched corridor on a level with the colonnade of the Triangular Forum, and descended thence into the *cavea* by six flights of stairs, which divided the seats into five wedge-shaped portions, called *cunei*. The doors of the corridor at the head of these stairs were called the vomitories. Some of the seats still retain their numbers and divisions and show that the space allotted to each person was 1 ft. 3½ in. By making this the basis of a calculation, the theatre might contain 5000 persons. A separate entrance and staircase led to the women's gallery, which was placed above the corridor we have described, and was divided into compartments like the boxes in a modern theatre. It appears also from the fragments of iron still visible in the coping, that they were protected from the gaze of the audience by a light screen of iron-work. Below, in what we would call the pit, a semicircular passage, bounded by a wall, called the *præcinctio*, separated the seats of the plebeians from the privileged ones reserved for the equestrian order, the Augustales, the tribunes, &c. These seats were entered by a separate passage, communicating with an area behind the scenes. The level semicircular platform in front of the privileged seats, was called the orchestra, and upon it were placed the *violæ*, or bronze seats for the chief magistrates. On each side of the orchestra are raised seats, entered from the stage, supposed to have been appropriated to the person who provided the entertainment. In the *proscenium*, or the wall which supported the stage, are seven recesses, in which probably the musicians were stationed. The stage, or *pulpitum*, appears from the pedestals and niches, which remain, to have been decorated with statues. It is a long and narrow

platform, quite disproportionate to the size of the theatre according to our notions of stage effect; but it must be remembered that the scenes of a Roman theatre were very simple and revolved upon a pivot, and that the ancient drama was unassisted by those illusions of perspective which constitute the art of the modern scene painter. The wall at the back of the stage was called the *scena*; it has three doors, the central one circular and flanked by columns, the two side ones rectangular. Behind it is the *postscenium*, containing the apartments for the actors. The exterior of the upper wall of the *cavea* still retains the projecting stone rings for receiving the poles of the *velarium* or awning, by which, on special occasions, the audience were protected from the heat of the sun. Several inscriptions, greatly mutilated, were found in different parts of this theatre, some of which are preserved in the neighbouring colonnade. From the remains of one in bronze letters on the first step of the orchestra, with a space in the middle for a statue, it appears that Holconius Rufus, son of Marcus Rufus, a duumvir, erected the theatre, a crypt, and the tribunal, and that the colony acknowledged his services by dedicating the statue to his honour. The metal has been removed, but the depressions in the marble which contained it are still visible.

The Small Theatre, or Odeum (1796).—From the E. end of the Great Theatre a covered portico led into the orchestra of the small one, which is supposed to have been used for musical performances. It is similar in its general arrangement to the larger theatre, but is different in form, the semicircle being cut off by straight walls from each end of the stage; and the style and execution of the work show an inferiority, which may possibly be explained by an inscription recording that it was erected by contract. It appears to have been permanently roofed, the same inscription describing it as the *Theatrum tectum*. The seats

of the audience were separated by a passage from the four tiers of benches which held the *bisellii*. This passage was bounded on the side of the *cavea* by a wall, the ends of which were ornamented with kneeling Herulean figures which are supposed to have sustained lights. The parapet on the stage side of the passage, forming the back of the privileged seats, terminated at each end in a griffon's leg. The pavement of the orchestra is in different coloured marbles. A band of grey and white marble runs directly across it, bearing in large inlaid bronze letters—*M. Occlatius, M. F. Verus, II. Vir. pro. Iudis*. The inscription probably means that he presented the pavement to the theatre. In the corridor which runs round the back of the house to give access to the seats, several inscriptions in rude Oscan letters were found upon the plaster of the walls, the work probably of some plebeian idler who could not find a seat. In the *postscenium* were found some fragments of a *bisellium* decorated with ivory bas-reliefs, and portions of its cloth cushion. This theatre is estimated to have held 1500 persons.

The Iseon (1764-1776) is a small, but exceedingly interesting building, standing on a basement in the centre of a court surrounded by a portico of Corinthian columns, 10 ft. high, with painted shafts. The two which flank the entrance had attached to them the lustral basins, now in the Museum, and a wooden money-box. Over the entrance was an inscription, now removed to the Museum (see p. 132), recording the erection of the *Aedes Isisidis*, by Numerius Popidius Celsinus, at his own cost, after it had been thrown down by an earthquake; and his elevation by the Decurions to their own rank as an acknowledgment of his liberality. The word *Aedes* is here used to distinguish the building from a Temple, which was always a consecrated edifice, whereas the worship of Isis had been forbidden by a decree of the Roman Senate, B. C. 57, and was therefore only tolerated. The court

presents all the arrangements of the Isiac worship. In one corner is an ediculum with a vaulted roof and pediment over the door, covering the sacred well of lustral purification, to which there was a descent by a narrow flight of steps. It is covered with stucco ornaments, of figures of Isis and Harpocrates, of Mercury, Mars, and Jupiter, with arabesques of dolphins, &c., all of inferior execution. Near it is an altar, on which were found the burnt bones of victims. Other altars are placed in different parts of the court. In a niche of the wall facing the *Ædes* was a figure of Harpocrates, with his finger on his lip to enjoin silence upon the worshippers in regard to the mysteries they might witness. In another part was a figure of Isis in purple drapery, partly gilt, holding a bronze sistrum and a key. On the south side of the enclosure were the chambers for the priests, and a kitchen for cooking the meats they were permitted to eat. In one of the rooms a skeleton was found holding a sacrificial axe, with which he had cut through two walls, to escape from the eruption, but perished before he could penetrate the third. In a larger room behind the *Ædes* another skeleton was found with bones of chickens, eggshells, fish-bones, bread, wine, and a garland of flowers, as if he had been at dinner. Other skeletons were found in other parts of the enclosure: showing that the hierophants of Isis did not desert her fane, but remained to the last. The front of the basement, on which the *Ædes* stands, is broken in the centre by a narrow projecting flight of steps, flanked by two altars, one for the votive offerings, the other probably for the sacred fire. In front of the cella is a portico of six Corinthian columns, having at each angle a small wing with a niche between two pilasters supporting a pediment. In these niches the Isiac tables of basalt, now in the Museum, were discovered. Behind the one on the l. were secret steps and a side door leading to the cella. The exterior of the building and the portico

were covered with stucco ornaments of a very ordinary character. The interior of the *Sacrarium* or cella is small and shallow, the entire width being occupied with a long hollow pedestal for statues, having two low doorways at the end near the secret stairs, by which the priests could enter unperceived, and deliver the oracles as if they proceeded from the statue of the goddess herself. Besides this principal statue, raised according to an inscription by L. Cæcilius Phæbus, several small ones of Venus, Bacchus, Osiris, and Priapus, were discovered in the cella or its precincts. The walls, also, were covered with pictures of the same character, many of which were of great interest as illustrating the Isiac mysteries. Fontana's aqueduct ran under and in front of this court.

The *Tribunal* (1769), formerly called the *Isiac Curia*, and the School, is an oblong open court, 79 ft. by 57 ft., surrounded on three sides by a portico of Doric columns, and having two small rooms at one end. The real destination of this building has been the subject of dispute; but it is at present generally supposed to have been the *Tribunal* alluded to in the inscription, and built by Holconius. In front of the portico is a stone pulpit, with a pedestal and a flight of steps behind, from which the judge is supposed to have ascended to his seat. Beyond the Temple of Isis, and opening on the Street of Stabie, and behind the Theatres, is

Temple of Æsculapius, forming the corner of the Street of Stabie, beyond the Temple of Isis (1766), a name given to it by Winckelmann, but subsequently changed for that of *Jupiter and Juno*. It is a diminutive but ancient temple, of good proportions, standing on a low basement ascended by nine steps. The cella contained the terra-cotta statues of Æsculapius and Hygeia, as large as life, now in the Museum. In the centre of the court is a large altar, the frieze of which is composed of triglyphs with volutes at the

corners, bearing some resemblance to those on the Tomb of Scipio in the Vatican. Close to this is the

House of the Sculptor (1798), a small house between the temple just described and the two theatres, deriving its name from the numerous articles it contained, not only identifying the building as the studio of a sculptor, but affording a most instructive insight into the practice of his art in Roman times. All the important objects found here are now in the Museum.

Barracks of the Troops (1766-94), a large enclosure, 183 ft. long by 148 ft. wide, filling up the space between the great theatre and the city wall, and bordered by a Doric portico of 22 columns on the longer, and of 17 columns on the shorter sides. It was formerly called the *Forum Nundinarium*. The columns of the portico are covered with stucco, the lower third plain and painted red, the upper portion fluted and painted alternately red and yellow. Under the portico are numerous apartments of uniform size for the lodgment of the soldiers, a mess-room, a guard-house or prison, a kitchen supplied with the necessary conveniences for cooking, stables for horses, an oil-mill, a room for making soap, and other minor offices. Above was a second floor, approached by three narrow flights of steps, and by one of better construction leading to the chambers which were probably occupied by the officers. This upper floor had a hanging wooden gallery under the roof of the portico, of which so many indications remained upon the walls, that it was formerly occupied by the hotel, now removed to near the sea-gate. When first excavated, every part of these barracks exhibited reminiscences of military life. On the surface of the 9th column of the eastern portico various inscriptions and drawings were found, rudely scratched upon the stucco, including the figure of a fighting gladiator, with his name "Valerius," and the numerals to denote

that he had been twenty times victorious. Other scribbings and rude sketches, with several unfinished sentences, were observed in some of the public rooms; and on the wall near the small theatre the names of the three principal gladiators, Pomponius Faustinus, Ampliatus, and N. Popidius Rufus, were found inscribed. On the walls of the principal apartment on the ground-floor were paintings of two trophies, one of which still exists in the Museum. In the guard-room were found 4 skeletons with their legs fastened into iron stocks; the latter have been removed to Naples and replaced by a model; but the skulls have been allowed to remain. In the sleeping apartments numerous helmets of bronze and iron, richly ornamented sword-belts of bronze, greaves for the legs, shields, bolts for the archers, lances, swords, strigils, leather belts, and various minor articles were discovered. In the officers' rooms on the upper floor were found helmets of various kinds, some with vizors, others inlaid or covered with exquisite bas-reliefs, greaves adorned with sculptures of the same kind, swords of superior workmanship with ivory handles, and numerous articles of female dress and decoration, of the richest kind, proving that the families of the officers lived in the barracks with them. Among the ornaments were two-necklaces of massive gold, one of which was set with emeralds, several gold finger-rings, ear-rings, and bracelets containing precious stones, gilt pins for the hair, and chests of fine linen and cloth of gold. One of these upper rooms contained 18 skeletons of men, women, and children, one of an infant, and several of dogs. In a stable near the foot of the staircase was found a skeleton of a horse, the remains of harness with bronze ornaments, and the hay stuffing of a saddle. Under the stairs was the skeleton of a man carrying cups of silver. Inside one of the entrance gates 34 skeletons were found together, those, doubtless, of the guard who had been called out on the fatal night. The total

number of skeletons found in the barracks was 63, a remarkable and affecting proof of the discipline of the Roman soldier.

XIX. At the distance of about 600 yards from the Barracks and the Theatre is the *Amphitheatre* (1748-1816), in the S.-E. angle of the city walls, occupying nearly all the space between the gate leading to Nocera and that to the Sarno. It is more recent, smaller, and less perfect in the substructions of the arena than that of Capua, but more ancient than the Coliseum of Rome, which was not completed till the year after the destruction of Pompeii. Its form, as usual, is elliptical. The major axis, including the walls, is 430 ft., being 190 less than that of the Coliseum; the minor axis is 335 ft., 178 less than that of the Coliseum. It has fewer substructions than usual in such edifices. The masonry is the rough work called *opus incertum*, with quoins of squared stone; the marble plates must have been removed after the eruption, and nothing of a decorative kind is now visible except a few sculptured key-stones of little interest. The interior contained 24 rows of seats, separated into different ranges, according to the rank of the occupants, each range being approached by a distinct entrance from two different galleries, of which the large one had no less than 40 vomitories, communicating with as many flights of stairs which divided the seats into cunei. To facilitate this arrangement, the arches of entrance were numbered; and the tickets of admission, as may be seen in two examples in the Museum, bore corresponding numbers, so that the spectators could proceed at once to their appointed seats without confusion. The lower range, containing the privileged seats of the Magistrates, was entered by the arcade of the arena; the 2nd, containing the seats for the middle classes, was reached by stairs placed between them and the outer wall; the 3rd, appropriated to the plebeians, was approached likewise by stairs, as was

also a gallery placed above all and divided into boxes for the women. Outside the wall of this gallery are the perforated stones for the poles of the velarium. The privileged seats were separated from the arena by a parapet, on which numerous inscriptions were found, recording the names of the *Duumviri* who had presided over the games, together with several paintings of gladiatorial scenes, all of which have perished or been removed. The entrances at each end of the arena, for the admission of the gladiators and wild beasts and for the removal of the dead, are still perfect. From a careful measurement of the seats, it is calculated that it could accommodate 10,000 persons, exclusive of standing room. This fact, taken in connection with the statement of Dion Cassius, that the citizens were assembled here at the outbreak of the eruption, will explain the small loss of life, compared with the extent of the population, which the catastrophe appears to have occasioned. The audience, on quitting this amphitheatre, finding themselves cut off from the rest of the city by the falling ashes, appear to have made their escape. The amphitheatre, 20 years before, had been the scene of that sanguinary fight between the people of Nocera and the Pompeians, which induced Nero to deprive the latter of theatrical amusements for 10 years.

Forum Boarium (1754), a large square area N. of the amphitheatre, supposed to have been a cattle-market. It was covered up as soon as it was excavated.

Villa of Julia Felix (1754-55), a square enclosure adjoining the Forum Boarium, one of the first objects excavated, but covered up again according to the practice of that time. An inscription was found among the ruins announcing that the owner, Julia Felix, was ready to let for 5 years, a bath, a *venereum*, and 90 shops with terraces and upper chambers. In returning from the Amphitheatre by the car-

riage-road, the visitor will be able to examine the gate leading to Stabiae, constructed of massive blocks of tufa, like those on the side of Herculaneum and Nola.

We have now completed our survey of the city. In the course of our description we have had occasion to notice works of art of the highest interest in architecture, sculpture, and painting, and to record the discovery of objects which have made us familiar with the religion, the public institutions, the amusements, and the inner life of a people remarkable as much for their intelligence as for their luxury and magnificence. One thing, however, has been wanting; nothing has yet been found which will throw any light on the literature or the studies of the people. No library of papyri has been found like that of Herculaneum; no inscriptions, except dedicatory ones, have been met with, save a few lines from Ovid on the walls of the Basilica, and the name of Æschylus on a bone ticket of admission to the theatre. It is, nevertheless, impossible to believe that a city like Pompeii was destitute of libraries. Nearly three-fourths of the area yet remain to be examined, and we may hope that some long-lost literary treasure may be brought to light by future excavations.

II.

CASTELLAMMARE, SORRENTO, CAPRI, AMALFI, NOCERA, CAYA, SALERNO, PESTUM, THE LUCANIAN COAST.

CASTELLAMMARE (18,000 Inhab.—*Inns*: *Gran Bretagna*, very good; *Antica Stabia*, tolerable: they are both on the sea-shore; *Albergo Reale*, or the *Villa Boccapianola*, on the slope of the hill, indifferent, but an agreeable and cool summer residence).—Excellent donkeys, better than in any other place round Naples, can always be hired, by

the month 15 ducats, by the day 6 carlini, by the excursion to Lettere or Pinonte, &c., 4 carlini, exclusive of the *buonamano* to the guide. A ride to Gragnano, Quisisana, Monte Coppola, or Pozzano, costs 2 carlini. Castellammare is much frequented in summer, but is perhaps less agreeable than other places on the shores of the Bay of Naples, except for those who go there for society.

Castellammare, the chief town of a *distretto* of the *Provincia di Napoli*, is situated on the lower slopes of Monte d'Auro, an offshoot from the limestone range of Monte Sant' Angelo. It is built, for the most part, along a sheltered beach, commanding an extensive view of the Bay from Vesuvius to Misenum. The position of the town protects it from the east winds. It arose from the ruins of *Stabia*, which was first destroyed by Sylla in the Social War, and was afterwards overwhelmed by the eruption of Vesuvius in A.D. 79. The excavations made upon the site of the ancient city have been filled up: several fragments of sculpture, some illegible papyri and paintings, and a few skeletons, were discovered by Charles III. in 1745. No excavations have since been undertaken. The high ground on the l. as the town is entered, is the position of ancient *Stabia*, which probably extended from the sea to some distance inland, for numerous remains have been traced almost as far as Gragnano. After its destruction by Sylla, *Stabia* ceased to be mentioned as one of the maritime cities of Campania, and the site appears to have been partially covered by the villas of the Romans, who were attracted to the spot by its mineral waters and the salubrity of the climate.

At *Stabia* the elder Pliny lost his life, during the eruption which destroyed Pompeii. Having been unable to approach the shore at *Retina*, he landed at *Stabia*, at the villa of his friend Pomponianus, and was so little discomposed as to fall into a deep sleep. "The court that led to his apartment," says Pliny the younger,

"being now almost filled with stones and ashes, if he had continued there any longer, it would have been impossible for him to make his way out: it was thought proper, therefore, to awaken him. He got up and went to Pomponianus and the rest of his company, who were not unconcerned enough to think of going to bed. They consulted together whether it would be most prudent to trust to the houses, which now shook from side to side with frequent and violent concussions; or fly to the open fields, where the calcined stones and cinders, though light indeed, yet fell in large showers and threatened destruction. In this distress, they resolved for the fields, as the less dangerous situation of the two; a resolution which, while the rest of the company were hurried into it by their fears, my uncle embraced upon cool and deliberate consideration. They went out then, having pillows tied upon their heads with napkins; and this was their whole defence against the storm of stones that fell around them. It was now day everywhere else, but there a deeper darkness prevailed than in the most obscure night; which, however, was in some degree dissipated by torches and other lights of various kinds. They thought proper to go down further upon the shore, to observe if they might safely put out to sea; but they found the waves still run extremely high and boisterous. There my uncle, having drunk a draught or two of cold water, threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the forerunner of them, dispersed the rest of the company, and obliged him to rise. He raised himself up with the assistance of two of his servants, and instantly fell down dead; suffocated, as I conjecture, by some gross and noxious vapour, having always had weak lungs, and being frequently subject to a difficulty of breathing. As soon as it was light again, which was not till the third day after this melancholy accident, his body was found entire, and without any

marks of violence upon it, exactly in the same posture that he fell, and looking more like a man asleep than dead." *Lib. vi. Ep. 16.*

The Convent of *Pozzano*, founded by Gonsalvo de Cordova in the 16th cent., occupies the site of an ancient temple of Diana. The wooden cross in front of it stands on an ancient altar, discovered in 1585. The ch. contains an image of the Madonna found in a well in the 11th cent., and held in much veneration by the peasantry of the district.

The declivities of the hill above the town are shaded by copses of chestnut trees, which afford delightful rides during the summer. In the lower outskirts of the wood lie scattered many pretty villas, the property of Prince Lieven, Baron Rothschild, and others; several of which are let to strangers for the summer. Among them, agreeably situated overlooking the town, is the Royal Casino, which stands on the site of a house erected by Charles II. of Anjou, who called it *Casa Sana*, from the salubrity of its climate. Ladislaus and his sister Joanna II. often made it their residence during the plagues of Naples. Ferdinand I., of Bourbon, modernised the edifice, and acknowledged the benefit which his health derived from this delicious residence by changing its name to *Qui-si-sana*. The grounds around are intersected with paths leading to the summit of *Monte Coppola*, a conical hill clothed with chestnut-trees, and commanding fine views of the Bay. The royal domain, embracing the extensive forest, descended to the Bourbons of Naples from the Farnese family, whose ancestor Pier Luigi purchased the fief of Castellammare for 50,000 ducats, and presented it to his son Ottavio, when the latter married Margaret, a natural daughter of Charles V.

The *Castle*, from which the town derived its name, was erected by Frederick II., surrounded with walls and towers by Charles I., and strengthened by additional fortifications by Alfonso I. Beatrice, the daughter of Manfred,

and sister of Constance queen of Aragon, was confined in it after the battle of Benevento; but was released by the admiral, Ruggiero di Loria, after his victory over the squadron of Charles I. in 1284, when Prince Charles, the king's son, fell into his hands. On the 23rd June, 1287, the same admiral gained a greater victory on this coast over the Angevine fleet, equipped against Sicily by the Count d'Artois, in the name of Charles II., who, though still a prisoner in Catalonia, had been proclaimed as the successor of Charles I. Castellammare was sacked in 1461 by the army of Pius II. in aid of Ferdinand of Aragon; and in 1654 by the Duc de Guise.

The *Port*, which is protected by a small mole with 3 or 4 fathoms of water, is secure. It contains a royal arsenal and dockyard, where the large ships of the Neapolitan navy are built. The spacious quay was constructed by the French, and enlarged by Ferdinand I.

The Bay, bounded on the N. W. by Capo Bruno, and on the S. W. by Capo d'Orlando, is deep, with a sandy beach. At a short distance from the shore off the mouth of the Sarno, is a very small rocky island, with a fort, called Revigliano.

Mineral Waters.—The mineral waters of Castellammare, which have been extolled by Galen, Pliny, and Columella, are still held in high repute by the Neapolitan physicians on account of their efficacy in rheumatic, paralytic, and gouty affections; from the facility of access from the metropolis, there is no watering-place more resorted to in the kingdom. Another circumstance connected with its climate, which gives it an advantage over most other towns in the Bay, except Sorrento, is the temperature, which is lower than that of Naples by about 8° during the day, and by 10° or 12° at night. The mineral waters flow from the base of Monte d'Auro, and are, with one exception, within a short distance of each other. Their temperature is moderate, seldom exceeding 65° Fahr.

They were analysed a few years ago by a scientific commission, consisting of Professors Senentini, Vulpes, and Cassola. To their report, and to the 'Medical Topography of Naples,' by Dr. Cox, we refer the reader for more ample details than we can give in this place. There are 12 springs:—1. *Acqua Ferrata*, a mild chalybeate, in some respects similar to that of Tunbridge Wells. It rises at the commencement of the Strada Cantieri. 2. *Acqua Rossa*, a mild chalybeate, with a small proportion of saline matter. It rises also in the Strada Cantieri. 3. *Acqua Ferrata del Pozzillo*, the strongest of the chalybeates, containing a larger proportion of iron than the waters of Toplitz, with carbonic acid gas, and a large proportion of salts. It is in repute in cases of general debility. 4. *Acqua Ferrata Nuova*, a recently discovered chalybeate of a mild character, much used for weak eyes and external application. 5. *Acqua Acidola*, one of the springs described by Pliny, under the name of *Acqua Media*, which is now given to the next. It is analogous to the waters of Spa and Pyrmont, and derives its modern name from the acid taste caused by the predominance of carbonic acid gas, with small proportions of saline matter. It is used in caliculous complaints. It rises in a magazine in the Strada Cantieri. 6. *Acqua Media*, a saline acidulous water, with a large proportion of carbonic acid gas; it resembles a good deal that of Seltzer, but is more agreeable. It is much used in affections of the stomach and digestive organs, and externally in baths for cutaneous diseases. It rises opposite the gate of the Arsenal. 7. *Acqua della Spaccata*, resembling *Acqua Media*, but it is more saline, and emits a smell of sulphuretted hydrogen. 8. *Acqua Nuova del Muraglione*, a very useful water, having some analogy to that of Cheltenham; but containing more saline matter and carbonic acid gas. It rises under the road which leads to the convent of Pozzano. 9. *Acqua Solfureo-Ferrata*, a peculiar combination of a chalybeate and saline with a sulphureous water, with a

large proportion of carbonic acid gas. It is used both internally and externally. It issues in a garden near Acqua della Spaccata, and diffuses an odour of sulphuretted hydrogen over the whole place. 10. *Acqua Solfurea del Muraglione*, analogous to that of Harrogate, but more active on account of its large proportion of saline ingredients. It is in high repute in cases of gout, visceral obstructions, and cutaneous diseases, and is celebrated among the Italians for its power of relieving obesity. It rises about 100 yards outside the town, and 50 from the sea. 11. *Acqua della Rogna*, a water containing traces of sulphuretted hydrogen and carbonic acid gas, with saline matter. It is much used in cutaneous affections; hence the name by which it is designated. 12. *Acqua della Tigna*, similar to the preceding, and used for the same class of diseases.

Many interesting and short excursions can be made by those who sojourn at Castellammare. We shall only notice a few of them:

1. *Gragnano* (10,500 Inhab.), well known for its manufactures of maccheroni and its red wine. A road 2 m. long leads to it from Castellammare.

2. *Lettere*, beautifully placed on the flanks of the mountain, 3 m. beyond Gragnano, by a bridle-road. It preserves in its name a memorial of the epithet *Lactarii*, given once to these mountains. It was formerly the seat of a bishop, but its ch. has nothing remarkable. The hill is crowned by its ruined and picturesque castle, once the stronghold of the Miroballi, which commands an extensive and lovely view of the Bay and of the plain from Nocera to the foot of Vesuvius; and the mountains of Sarno and Nola.

3. *Monte Sant' Angelo*, or *St. Angelo a tre Pizzi*, the *Mons Gaurus*, is the central group of that ridge of mountains called by the ancients *Montes Lactarii*, from the richness of their pastures and the excellence of their milk. The highest peak of the Sant' Angelo, 4722 ft. high, is usually ascended from Castellammare on mules or donkeys. The

ascent takes about 5 hrs., and only 3 the descent, which can be varied by coming down on the *Pico* side, and driving from thence to Castellammare. On reaching a high plateau, called the *Ripiano di Faito*, the path traverses a fine old beech forest, in which are the *snow-pits* that supply in part the town of Naples with ice in summer. On the summit, which is the highest point round the Bay of Naples, there is a small chapel, where water can be obtained. But before starting from Castellammare it is necessary to procure the key of the door leading to it. The magnificent view that it commands extends from Mount Circello beyond Terracina, and the Meta on the frontier of the Abruzzi to Mount Terminio, beyond Avellino, to the Alburnus E. of Pæstum, and the mountains that stretch from the Cilento and the Gulf of Policastro towards Calabria, including the whole expanse of the bays of Naples, Gaeta, and Salerno.

Many other beautiful rides, especially one leading by Gragnano, or Pimonte, to a very large and old cypress-tree, will be easily pointed out by the donkey drivers.

Castellammare is also conveniently situated as a central point from which excursions may be made along both shores of the Sorrentine promontory. For the various routes to Amalfi, see page 250. An interesting excursion may be made from Castellammare, by combining Amalfi, Salerno, and Pæstum with a visit to Sorrento. In fine weather the excursion may be pleasantly varied by returning from Salerno or Amalfi by water to the *Scariatoio*, whence Sorrento may be reached by the pedestrian in little more than 2 hrs.

The road of 9 m. from Castellammare to Sorrento is one of the finest drives in this beautiful region. It is carried boldly along the cliffs which in many places rise perpendicularly from the sea, and, like the mountains behind, are of limestone, which forms the fundamental rock of the Bay of Naples. This limestone exhibits no indications of igneous action; but in several ravines

the geologist will observe that the volcanic tufa has frequently insinuated itself. The old pathway or mule-track over the mountains between the two towns is even richer than the coast-road in natural beauty.

On leaving Castellammare the road passes below the Convent of Pozzano, and traverses the headland of Capo d'Orlando, which gives its name to the victory gained on this coast by Ruggero di Loria, July 14, 1299, who commanded the fleet of James II., King of Aragon, against that of his brother Frederick II., King of Sicily, commanded by Federigo Doria. The Sicilian fleet was almost annihilated, and Frederick narrowly escaped being made prisoner. Some curious species of fossil fishes, of the oolitic period, are found in the limestone which forms this headland. The three rocks which are such conspicuous objects off the coast are called the Three Friars, *Li Tre Frati*.

Vico. Four m. from Castellammare, and separated by a ravine, are the small towns of *Vico* and *Equa*, forming one united commune under the name of *Vico Equense*, recalling the *Vicus Equanus* of the Romans. The road traverses Vico, on a rocky eminence, surrounded by olive-groves, which produce excellent oil. It was built by Charles II. on the ruins of the ancient city which had been destroyed by the Goths, and was the favourite residence of that monarch and of other kings of Naples. The Cathedral contains the tomb of *Gaetano Filangieri*, the author of the *Scienza della Legislazione*. During the residence of Charles II. at Vico the ambassadors of Philip le Hardi arrived from France to demand the hand of the princess Clementia for his third son, Charles of Valois. The ambassadors, at the request of the Queen of France (Mary of Brabant), were accompanied by their wives, who were charged by her Majesty to examine the young princess, and ascertain if she had any personal defects, as her father, Charles II., had been lame from birth. The Queen of Naples considered this inquiry derogatory to her daughter, and endeavoured to evade it, but at length consented to allow the princess to submit, on condition that she should be covered with a delicate robe of silk tissue. The wives of the ambassadors not appearing to be contented with this inspection, Clementia exclaimed in Latin, *Non amittam regnum Gallie pro ista interula*, and, throwing off the robe, satisfied the ladies that she was worthy of being the wife of a French prince. She was the mother of Philip VI., who was defeated by the Black Prince at the battle of Crecy.

Beyond Vico the road crosses a deep ravine by a massive bridge on a double row of arches. Soon after, pedestrians fond of romantic scenery may send on the carriage, and follow a steep path on the l. which ascends to the village of *Albero*, and thence descending on the opposite side of the hill, and affording beautiful views of the *Piano di Sorrento*, rejoins the road near the ch. of Meta. From the bridge, leaving on the rt. the *Marina of Seiano*, a pretty village with a picturesque Martello tower, and some houses with arcades and flat roofs, the road ascends, amongst vineyards and olive plantations, the *Punta di Scutolo*. From this high point the road descends to Meta by a terrace cut along the steep side of the hill, from which we look down upon the whole

PIANO DI SORRENTO.

The *Piano di Sorrento*, on which we enter at Meta, is an irregular plain of about 3 m. in length, nearly 300 ft. above the level of the sea, and protected by an amphitheatre of hills from the E. and S. winds, to both of which nearly all the other places in the Bay of Naples are more or less exposed. It is intersected by numerous ravines or picturesque winding gorges, which are worn deep by the torrents from the neighbouring mountains, and are fre-

quently covered, where there is sufficient soil, with oranges and olives. The peculiar position of the plain gives it all the advantages of the climate of Naples, with few of its defects; its atmosphere is generally pure and dry, tempered at times by a regular land and sea breeze. In addition to its fine climate, the villas and farms which are profusely scattered over the plain are rich in orange groves and vineyards, presenting to the eye the appearance of one vast garden, in which the pomiegranate, the mulberry, the fig, and the apple are mingled with the aloe, the olive, the carouba, the acacia, and the service tree. All these advantages combine to render it *in itself* delightful; and it is, consequently, not surprising that a spot, peculiarly agreeable after the noise and heat and bustle of Naples, should have become so popular among English travellers as a summer residence. Its salubrity was fully appreciated by the Roman physicians. The Emperor Antoninus Pius was sent here by Galen for the benefit of his health; Augustus resided here for the same purpose; Marcus Agrippa and Pollius Felix had villas in the plain, and the magnificence of the latter has been recorded in the verses of Statius. Bernardo Tasso describes the air as being so serene and temperate that man almost becomes immortal under its influence. Its wine was praised by Pliny, and by several poets.

Inde legit Capreas, promontoriumque Minervæ,
Et Surrentinos generosos palmitis colles.

OVID. *Mét.* xv. 709.

Surrentina bibis; nec murrhina picta, nec aurum
Sume; dabunt calices hæc tibi vina suos.

MAKIAD. X. CX.

Surrentina vafer qui miscet facie Palerna
Vina, columbino limum bene colligit ovo;
Quatenus ima petit volvens aliena vitellus.

HON. SAT. II. IV. 55.

The *Piano* has many towns and villages scattered over it, the most important of which are:

Meta, at the E. extremity, just below the Punta di Scutolo, a clean and thriving town with two small ports, though many of its old arcaded palaces are in decay. The church of the *Madonna*

del Lauro, before which the road passes, is supposed to occupy the site of a Temple of Minerva, and is remarkable for the venerable olive-trees which grow in front of it. The deep ravine of *Meta*, one of the most striking chasms which intersect the plain, is crossed by the *Ponte Maggiore*, near which an ancient cemetery has been discovered.

Carotto, the most populous town of the *Piano*, stretching almost in a straight line from the hills to the *Marina di Cassano*, which carries on an active trade with Naples.

Pozzopiano, is the next village the road passes through, but it has nothing remarkable except its rich orange gardens.

Sant' Agnello takes its name from a large ch. dedicated to that saint. Before entering it is the small *Albergo de' Fiori*, good and very cheap. About $\frac{1}{2}$ m. on the rt. of S. Agnello, near the sea-shore, is the *Hôtel de la Cocumella*, good, and remarkable for the fine views from it. It was formerly a convent of Jesuits.

Beyond S. Agnello the road passes on the l. the *Villa Guarracino* on the slope of the hill, commanding a noble view of the coast. It is now an hotel deservedly called *Bellevue*, kept by the Gargiulos. Beyond it, also on the l. of the road, is a house, which is supposed to occupy the site of a Temple of Venus. The court contains a large myrtle-tree, which it does not require any extraordinary exercise of faith to regard as the descendant of those which were planted here in Grecian times, as sacred to the goddess. Soon after the road reaches the town of

SORRENTO.

Inns: La Sirena and l'Albergo del Tasso, comfortable hotels: they are near each other on the cliff overhanging the sea, and are kept by the brothers Gargiulo; the charges about the same.

as at Naples. There are hot and cold baths in the houses, and a private walk leads to the sea-shore, where boats are kept for the convenience of visitors who wish to make excursions to Capri, Amalfi, or other places in the neighbourhood.—The *Albergo Rispoli*, a new establishment, consisting of two houses just outside the town. One of them overlooks the sea, and has been erected upon ancient foundations, remains of which, like the seats of a theatre, are still to be seen. This hotel is also most comfortable, and charges the same as at the Sirena. The *Villa Nardi*, kept by Tramontano, whose wife is an English-woman, overlooking the sea, good, and with more moderate charges. The *Corona di Ferro* in the town, tolerable and cheap. The *Rosa Magra* and the *Parigi*, indifferent. *Furnished Villas and Apartments* may be found in great abundance, varying of course in price according to the situation and accommodation required. As some guide to the traveller, we may mention that the *Villa Correato*, with a very extensive orange garden and beautiful view, the *Villa Santa Severina*, and the *Villa Serra Capriola* in the Pizzo, with a good garden and access to the sea, let generally at from 80 to 100 ducats a month; the *Villa Spinelli*, for 50; besides many others at the same or at a lower rate. A single suite of apartments ranges from 30 to 40 ducats a month. With regard to *Provisions*, the oranges and the figs and honey are delicious; we have Boecaccio's authority for the excellence of the veal; the pigs are considered to justify their title of *Cittadini di Sorrento*; fish is abundant and cheap; the agreeable wine of Conti costs ordinarily 2 ducats a barrel; but since 1852 the crop has been destroyed by the vine disease; the milk and butter are excellent. From the milk clotted cream and cream cheese are made, as well as a favourite dish called *Giuncata* (from *giunco*, a rush), recalling both in name and in reality the *junket* of Devonshire and Cornwall, which appears from this to have had an Italian origin.—*Carriages, saddles, horses, mules, and donkeys*, may be had

at the *Sirena*, and at many other places. A light carriage, which is here usually drawn by 3 little horses abreast, costs 4 ducats a day. The hire of a mule is 10 carlini for the day and 6 carlini for half a day. A mule for the ascent of Monte Sant' Angelo costs 24 carlini; for an excursion to Massa, Sant' Agata, and Capo della Campanella 10; for an excursion to Arola, Santa Maria a Castello, and the Camaldoli, 8; to the Conti delle Fontanelle, and the Arco Naturale, 4; for the ride to the Scariatoio, on the route to Amalfi, 6; exclusive of the buonomano of one carlino to the guide. The hire of a donkey is 6 carlini a day, and 3 carlini for the half day.—*Boats*. The hire of a four-oared boat is 3 ducats a day; of a six-oared one 4 piastres; of a six-oared boat to Capri and back, or by the day, from 4 to 5 piastres; of a four-oared boat to Capri or Amalfi, without returning, 2 piastres; of a six or eight-oared boat to Naples, with luggage, 7 ducats. A market boat leaves Sorrento for Naples daily; the fare is only 2 carlini, exclusive of the trifle which each passenger is expected to drop into the box which is handed round during the voyage to purchase masses for the souls in purgatory! Dr. Bishop, an English physician settled at Naples, generally spends the summer at Sorrento.

Sorrento, an episcopal city of 5700 Inhab., has been likened by a recent traveller to "a well-sung poem that opens modestly and improves on acquaintance." Its situation and the approach to it are extremely picturesque. On three sides it is surrounded by a ravine 200 feet deep, and from 30 to 40 broad, and on the fourth it rises from the precipices which run out into the sea. It is surrounded by high walls of mediæval architecture, which are now fast falling into decay. Entering the town from the E. we cross the deep ravine which forms, as it were, the ditch of the fortress, by a bridge resting on double arches, of which the foundations at least are of Roman construction. The gateway is surmounted by a statue of S. Antonino, the patron saint, who is said to have

saved the town from Sicardo, Prince of Beneventum, when he besieged it in 836, by the *argumentum ad baculum*, in other words, by administering to him a sound thrashing with a cudgel.

The Cathedral, said to occupy the site of an ancient temple, contains an episcopal chair, the canopy over which is supported by two marble pillars, one being of giallo antico found among the ruins of an ancient temple. At the entrance are several bas-reliefs; one represents the seven wise men, another the battle of the Amazons, a third the Rape of the Sabines.

The ancient city was the *Surrentum* of the Romans and the *Syrentum* of the Greeks, who preserved the ancient name which commemorated its connection with the Syrens, an antiquity which may be considered modest, compared with that claimed for it by its reverend historian, who declares that it was founded by Shem, the son of Noah! There is reason to believe that part of it was destroyed by an irruption of the sea in the catastrophe which overwhelmed Pompeii; for many substructions are now visible below the cliffs on which the present town is situated, while an ancient road and extensive masses of masonry are completely covered by the water. Surrentum became a Roman colony in the reign of Augustus, and was resorted to, in imperial times, on account of its salubrious climate. In the middle ages it was an independent republic, but it subsequently fell under the power of the Dukes of Naples, and shared the fortunes of that city.

The *Antiquities* consist of the substructions of a building on the cliff under the Villa Maio, called the *Temple of Ceres*; some corridors excavated in the cliff beneath the Cocumella, called by some the *Temple of the Syrens*, by others the *Caves of Ulysses*; an arch supposed to have formed part of a *Temple of Neptune*; some masses of articulated brickwork, called the *Temple of Hercules*; three or four *baths*; the remains of the *Villa of Pollius Felix*, the friend of Statius, who has described its situation and sung its praises in the [S. Italy.]

2nd book of the *Sylva*; some arches and corridors, supposed to be the ruins of an *amphitheatre*; *bas-reliefs* and inscriptions affixed to the walls of the churches; and the *piscina*, which was repaired by Antoninus Pius, and still serves as the reservoir for the water, which is brought into the town by an aqueduct from the mountains. It is known for the musical echo of its vaults. In the centre of the town is an Egyptian kneeling figure of black marble, with an inscription of the reign of Sethos, the father of Rhameses II. of the 18th dynasty, or more than 15 centuries before the Christian era, and one of the best periods of Egyptian art.

From this catalogue of antiquarian objects, many of which are names and little more, it is a relief to turn to the *House of Tasso*. It is situated on a cliff overlooking and washed by the sea, whose encroachments have so much undermined it that the chamber formerly shown as that in which Tasso was born has disappeared. The present mansion, which is now fitted up as the *Albergo del Tasso*, retains, probably, few material traces of the original house; a mutilated bust in terra cotta on one of the walls is the only memorial of the poet himself, while an antique bust of a Roman senator, in one of the saloons up stairs, is shown as that of his father, Bernardo. The scenes, however, from which the illustrious poet drew his earliest inspirations remain unchanged, and, as we gaze on them, the mind recurs with interest to the scene when Tasso returned to this spot, after his seven years' captivity at Ferrara, disguised in the dress of a herdsman, lest his unexpected arrival should alarm his sister Cornelia, whom he was so anxious to behold again—a disguise which did not prevent that affectionate recognition of her long-lost brother which he has commemorated in one of his most touching letters. From this sister the property descended to the Dukes of Laurito.

The ravine of Sorrento is frequently visited by the traveller. Its wildness and gloom explain the superstition of

the peasantry, who consider it to be peopled with goblins, and at night kindle a lamp in the little oratories which are built in its recesses for the purpose of scaring away the spirits, which they call *Monacelli*.

The *Excursions* which may be made from Sorrento, and especially by a pedestrian, are of the highest interest and beauty.

The *Capo di Sorrento*, which is so conspicuous an object from the town, and forms the V. extremity of the bay, of which the Punta di Scutolo is the N.E. headland, is within the compass of a walk. The road leads round the cliff to the point of the Cape, the whole of which is covered with Roman remains, some of baths, and others of a Temple of Hercules.

The ride to the *Conti delle Fontanelle* and to the *Arco Naturale*, a picturesque natural arch, of which part only remains, as it fell in 1841, commands a magnificent view of the Bays of Naples and Salerno, comprising within its range, on the Salerno side, the islands of the Syrens, the coast of Amalfi, the site of Pæstum, and the promontory of Licosa in the distance.

Another favourite ride is to *Arola*, *Sta. Maria a Castello*, and the *Camaldoli*. *Arola*, a picturesque village, with a ch. upon a hill, is reached in about 2 hours. W. of it is *Pergola*, near which is a cliff commanding an extensive panoramic view of the Plain of Sorrento and the Bay of Naples. On the S.E. is *Sta. Maria a Castello*, approached through a chestnut forest, and situated on an eminence commanding a glorious view of the Amalfi coast, and of the Bay of Salerno. From one of the projecting rocks near it one looks down almost perpendicularly upon Positano, which stands at least 2000 ft. below. A long winding descent by stairs leads to it from S. Maria a Castello. On the 15th of August, when there is a great *Festa* at Positano, parties from Sorrento go to S. Maria a Castello to look down in the evening at the illumination at Positano, which seen from this spot has a magic effect.

The suppressed convent of the *Camaldoli*, now belonging to the Giusso family, is about half an hour's walk from Arola, through a chestnut-wood. Those who wish to vary their ride back to Sorrento may return by the pretty village of *Albero*, and thence descend to Meta.

The walk or ride to the *Scaricatoio*, the little landing-place on the Bay of Salerno, is also full of beauty. The ascent of *Monte Sant' Angelo*, which on this side takes the name of *Faio*, can be accomplished from Sorrento; but one can only ride as far as *Moiانو*, whence the steep ascent on the bare side of the mountain must be made on foot. After reaching the plateau of the beech forest the mules may again be remounted. As the excursion occupies the whole day, the traveller should start early, and carry his provisions with him.

A short ride is to the *Deserto*, a convent suppressed by the French, and now occasionally occupied by the students of the Medical College at Naples. It is built on one of the loftiest peaks of the mountain, and commands a magnificent view of the two bays, Capri, the hill of S. Costanzo, the town of Massa, and other objects of interest. Near it is the pretty village of *S. Agata*, a favourite expedition from Sorrento, from which it is only 1½ m. distant. About 1 m. E. of S. Agata is the village of *Torrea*, supposed to occupy the site of the Greek city of *Theorica*, celebrated for its temple of Apollo, and still the scene of an annual religious festival to which the peasantry-walk in procession from Sorrento, precisely as their ancestors did to the temple of the Greek divinity. The ancient custom of the inhabitants to supply the persons who join in the procession with bread and wine, is still binding on their descendants.

Another interesting ride of about 3 hours is by a mule-path over the mountains at the S.W. extremity of the Piano, to the *Marina di Nerano*, a picturesque cove below Mt. S. Costanzo, supposed to have derived its name from

temple of the Nereids. At this place a boat may be procured for visiting the ruins at *Crapolla*, a wild and picturesque recess in the mountains about 3 m. E. of Nerano. On our way we have a fine view of the *Islands of the Syrens*. *Crapolla* is supposed to have derived its name from *Ara Apollinis*. Close to the landing-place there are ruins of reticulated masonry, with a well in the centre, and some vestiges of an aqueduct. On a precipice near them, but higher up the hill, are the ruins of the ch. of S. Pietro and its little convent. The ch. is built in the style of the Roman basilica, the 8 columns which separated the nave from the side-aisles being connected together by a series of arches. Of these columns, which are now fallen and broken, 6 are of Grecian marble and 2 of granite; there is no doubt that they were taken from the ancient temple. The outer walls are built of coarse earthen vases resembling those of the Circus of Romulus at Rome, and were introduced for the purpose of lightening the building. The interior still retains traces of paintings. An inscription on the W. wall records the repair of the church by the Abate Bartolommeo, in the year 1490. Good pedestrians may ascend from here to S. Agata, and thence descend to Sorrento; but as the path is very steep and rough, the best course will be to ride from Sorrento, through S. Agata, to the beginning of the descent to *Crapolla*, which must be made on foot. At *Crapolla* a boat can be had to go to Nerano, where the donkeys ought to be sent from S. Agata. The *Islands of the Syrens* (p. 249) may be visited from *Crapolla*, from which they are only about 1½ m. off.

Short and delightful rides can be made to the *Piccolo S. Angelo*, the *Valley of the Pines*, *Monticchio*, &c.

Another excursion of great beauty, which must be made on horses or donkeys from Sorrento, is to *Massa Lubrense* and the *Punta della Campanella*.

MASSA LUBRENSE.—The road from

Sorrento, 4 m., winds through olive-groves by the side of the mountain, crossing the vast and deep ravines which everywhere intersect this coast. The scenery which it commands is of great beauty; the view of Sorrento from *Capodimonte* is one of the finest in Southern Italy. *Massa* with its neighbouring villages has 10,000 inhab. and retains its ancient name. It is nearly a mile in length, and is situated on a cliff overlooking the Bay; and terminating in the point called the *Capo di Corno*, the name of *Capo di Massa* being given to the well-defined headland which bounds the Bay of *Massa* on the N.E. The insulated rock called *La Vervece*, which forms so conspicuous an object, lies about midway between these headlands. *Massa* contains some relics of its Roman period in the remains of an aqueduct and other edifices; and the ch. of San Francesco is supposed to occupy the site of a temple of Juno. The ch. and convent of the Franciscans near the Marina is the scene of a fête on the 15th of August, when the traveller will have an opportunity of studying the costumes and manners of the peasantry of the peninsula. *Massa* was the headquarters of Murat during General Lamarque's operations against Capri in 1808.

A ride of 4 m. brings us from *Massa* to the extremity of the peninsula, the *Punta della Campanella*, the *Promontorium Minervæ* of the ancients, and the site of the temple which Ulysses, as we are told by Seneca and Strabo, erected to that goddess. This noble headland derives its modern name from the bell (*campanella*) which was always hung in the watch-towers erected on this coast by Charles V. in the 16th cent. to guard it from the incursions of the Barbary pirates. These bells gave the inhabitants notice of impending danger on being struck with a hammer (*martello*), a device to which we owe the term *Martello tower*. The summit of the promontory commands a fine view of the island and the coast of Capri. It is covered with myrtles, while the banks of the cliff below are

clothed with olive-trees. For more than 1 m. before reaching the point we tread on the old Roman way. At the point itself there are several remains of tombs and other buildings. The depth of water round the point is from 30 to 60 fathoms. The lighthouse, having a fixed light, was erected by the present king. The distance of the promontory from the E. point of Capri is 4 m. The depth of water between these lofty headlands is from 60 to 80 fathoms. There is a sunken rock exactly in mid-channel. Half-a-mile E.S.E. of this rock the depth of water is not less than 280 fathoms.

The return from the Punta della Campanella to Sorrento may be varied by *Sant' Agata*.

CAPRI.

Inns.—The *Londra*, on a little eminence on the rt. of the landing-place, kept by Petagna: charge for breakfast, dinner, and lodging (in April 1858), 12 carlini;—the *Vittoria*, by Pagani, much frequented by artists and others who look to economy, and the *Tiberio*, by Ross, are near the village of Capri. All of these offer clean and tolerably comfortable accommodations.

Sorrento is one of the points from which travellers find it most convenient to visit Capri. It is about 10 m. distant from it, 6 from Massa, and more than 22 from the Mole of Naples. The hire of a six-oared boat from Sorrento for the day is from 4 to 5 piastres; and the traveller who means to devote only a single day to the excursion should start very early, as it requires several hours, to examine, even superficially, the principal objects of interest in the island. A calm day should be chosen to prevent disappointment in seeing the Grotta Azzurra and the Grotta Verde. Those who do not object to a longer sea-passage will find a cheap and easy mode of going to the island from Na-

ples by the market or fish boats, which start almost daily at 1 o'clock P.M. from the beach of the Marinella opposite the Porta di Massa at Naples. The price of the passage by these boats is 2 or 3 carlini. During the spring and summer a small steamer plies between Naples and Capri, leaving at 9 A.M. and returning at 4 P.M., but giving only time to see the *blue grotto*: fares, to go and return, 24 carlini.

The island is separated from the Sorrentine Promontory by a deep channel, 4 m. in breadth. It is $3\frac{1}{2}$ m. in length, and 2 in breadth at its W. portion, being divided about the middle into two mountain-masses, of which the loftiest on the W. rises about its centre, called Monte Solaro, to nearly 1800 ft. above the sea. The E. division is about 860 ft. in its highest part, and terminates in cliffs which plunge precipitously into the sea. The village of Capri is situated on the slope of the E. mountain, and that of Anacapri is on the table-land of the W. The circumference of the island is about 10 m.

There are only two places in the island where a landing can be effected with safety. On the approach of strangers the peasantry bring down donkeys and portantine to the beach for hire, and, as the continual ascents are excessively fatiguing, the traveller will do well to secure their services. The charge is 6 carlini a day for each donkey, exclusive of a *buonamano* to the driver. The cicerone will expect half a piastre for his day's attendance.

CAPRI, *Caprea*, according to a tradition transmitted by the Latin poets, was early occupied by the Teleboæ, a colony from the coast of Acarnania. But its history is almost entirely conjectural till the time of Augustus, who, having met with a favourable omen on landing there, took a fancy to it, and obtained it from the Neapolitans, to whom it then belonged, giving them in exchange the richer island of Ischia. He embellished it with palaces, baths, and aqueducts, and spent four days in it a short time before his death. Under Tiberius it became the scene of his cruel

barbarities. The ruins of the 12 palaces which he erected to the 12 superior divinities, on the most prominent points, constitute the principal *Antiquities* of Capri; but as every building which he erected was razed to the ground by order of the Senate at his death, it is not surprising that they now present little more than masses of shapeless ruins—everything of value in the form of sculpture having been removed to the Museo Borbonico at Naples. The antiquary, however, would be well repaid for further researches, as the ground has been indifferently explored; the peasants, in planting their vines, often stumble upon fragments of frescoes or mosaic pavements. Great difference of opinion exists among antiquaries with regard to the identity of many of the existing ruins with the villas of Tiberius. We shall follow Mangoni's views on the subject, referring the traveller who is desirous to have further details to his learned works upon Capri. The most important ruins are situated on the summit of the hill of *Lo Capo*, or *Sta. Maria del Soccorso*, the E. promontory. They mark the position of the palace called the *Villa Jovis*, built by Augustus, and in which Tiberius secluded himself for nine months after he had suppressed the conspiracy of Sejanus. Near it are the foundations of the *Pharos*, mentioned by Suetonius as having been thrown down by an earthquake a few days before the death of the tyrant. A bas-relief was found on this spot representing Lucilla and Crispina, the sister and wife of Commodus, who banished them to this island for their participation in the conspiracy of the senators against his life, A.D. 185. Between the foundations of the *Pharos* and the *Villa Jovis* is a perpendicular rock 700 ft. above the sea, called *Il Salto*, or The Leap, which is identified with the *Saltus Caprearum*, whence the victims of Tiberius were precipitated into the sea. *Unde damnatos*, says Suetonius, *post longa et exquisita tormenta, præcipitari eam se in mare jubebat, excipiente lassariarum manu, et contis atque*

remis elidente cadavera, ne cui residui spiritus quidquam inesset. The temples of Pæstum are visible from this precipice. In other directions on the mountain are masses of ruins, which are considered to be those of a temple, a theatre, and baths. Between *Lo Capo* and the S.E. point, called the *Punta Tragara*, are two conical hills called the *Tuoro grande e piccolo*, which are supposed to be the *Taurubula* of Statius. Near the *Tuoro piccolo*, in the precipices overhanging the shore, is a grotto which still bears evidence of the Mithratic worship, in the name of *Metromania*, and in a Mithratic bas-relief and a Greek inscription, found in it. The ruins on the *Tuoro grande* are supposed to be the second palace of Tiberius, and those at a spot called *L'Ungia Marina*, W. of the landing-place of that name, to be the third palace. On the hill of *San Michele* some massive walls, a long corridor, and remains of baths, mark the site of the fourth palace. Some traces of the ancient road still exist. On the S. of the town of Capri, near the *Camerelle*, is a long row of arches, which were probably the foundations of a road from the Castiglione to the *Tragara*; and some ruins are said to be the *Spintria* and *Sellarii*, which Suetonius describes as the *sedes arcanarum libidinum*, and of which Tacitus remarks *tuncque primum ignota antevocabula reperta sunt Sellariorum et Spintriarum, ex fœditate loci, ac mul-tiptici patientia*. The infamous medals found among the ruins are known to numismatists as the Spintrian medals. A short distance beyond the *Camerelle*, the ruins at *Castiglione*, on the slope of the *Castello*, on which is a dismantled fortification, mark the site of the fifth palace. S. of the town, in a secluded spot, is the *Certosa*, founded in 1371 by Giacomo Arcucci, a native of the island and secretary to Joanna I. It was converted into barracks by the French, and it is now falling into ruin. The tomb of its founder is still to be seen in its ch. The *Truglio*, on the W. of the town of Capri, is supposed to be

the site of the sixth; the statue of Tiberius now in the Vatican was found in the extensive vaults and ruins near this spot. The seventh palace is placed at *Aiano*, on the descent to the beach, where 5 vaults are to be seen, in which were found 8 columns of giallo antico and cipollino, 4 of which decorate the ch. of S. Costanzo. *Campo di Pisco*, now occupied by a fort, has also several ruins, which can only be examined by descending into them by a ladder. Beyond it, at *Palazzo a Mare*, are the extensive remains ascribed to the eighth palace, from which most valuable sculptures and marbles were dug out in the last cent.; among others the altar to Cybele, now in the British Museum. At *Le Grotte*, on the beach below the rocks of Anacapri, are subterranean chambers, one of which contains a fine cretaceous powder, which is supposed to have been used by the imperial potters in the manufacture of the *vasa myrrhina*.

On the W. of this beach is the lofty and precipitous rock which separates the plain of Anacapri from the E. part of the island. The only way of reaching Anacapri is by an ascent of 535 rude steps, cut in the face of the rock, and constructed probably in times anterior to the Roman rule. The donkeys are trained to ascend and descend them without riders, and the traveller who is unable to incur the fatigue of doing so on foot can be carried in a chair or *portantina*. At the summit of the steps, called *Capodimonte*, a mule-path leads to the village and to the W. end of the plain, while another on the E. leads to some ruins, now planted with a vineyard, said to mark the site of the 9th palace. Just above them, hanging over frightful precipices, and commanding entirely the ascent from the lower part of the island, is a ruined mediæval castle, commonly called the *Castle of Barbarossa*, from its having been stormed by that corsair, when he made a descent on the island in the time of Charles V. Two of its round towers are still nearly perfect, and from their battlements there is a most striking view of the

precipice below them. The path becomes steeper and more broken till it reaches the summit of *Monte Solaro*, 1800 ft. high, which commands a most extensive view. On the E. of Monte Solaro is the little chapel of *S. Maria a Cetrelle*.

A steep descent brings us to the village of *Anacapri*, where refreshments and decent accommodation for the night can be had at a house kept by a woman called *Brigida*. In the ch. of the suppressed convent of St. Teresa is a pavement of painted tiles, representing the Creation of the World, after the design of *Solimena*. Some ruins on the W. of the village, on a high ground called *Monticello*, and $\frac{1}{4}$ m. N. at a spot called *Timberino*, are supposed to mark the 10th and 11th palaces, and the 12th is placed at *Damecuta*. From extensive, though shapeless ruins, still existing at the latter place, which seems to have been artificially cut into a large square flat, from the numerous fragments of mosaic pavements, fresco-plastering, marbles, and broken columns scattered all over the ground and stuck into the walls that divide the fields, it is argued that this villa was the next in importance to the *Villa Jovis*. The sweet-brier grows most luxuriantly in all the narrow lanes about the place. It was probably from this palace that there was a descent to

Capri d. 1864.

The *Grotta Azzurra*, or Blue Grotto, about midway between the Marina di Capri and the *Punta dell'Arcera*, or *di Vitareto*, the N.W. extremity of the island. A calm day should be chosen for visiting it, as it can only be entered, when the sea is tranquil, in a small boat hired for the purpose; when the wind blows from the N. or E. it can scarcely be entered. On reaching the entrance the traveller must lie down in the bottom, while the boat is pushed in under the rocky arch, which is only 3 ft. high, and so narrow that it might easily escape attention amidst the rough precipices which meet the eye on either side of it. The entrance being passed,

the traveller finds himself in a fairy scene which justifies the poetical creations of the Arabian Nights. The smooth water and the walls and roof of the grotto assume a most beautiful ultramarine colour, which, no doubt, is produced by the light from without entering the water, and being refracted upwards into the grotto. The light is not diminished and the blue assumes a deeper hue when the entrance is half-blocked up by a boat coming in. A man swimming in it appears of a silvery hue. The best hour to see it is between 10 and 1 o'clock, when the sea-breeze from the westward has set, its entrance being then in smooth water; but the traveller should remain in it at least 20 min. to accustom his eye to the colour and appreciate it in all its beauty. The length of the grotto is 165 English ft.; the breadth, in the widest part, is about 100 ft.; the highest part of the vault is about 40 ft. above the sea level; the depth of water is about 8 fathoms. About the middle, on the rt., is a kind of landing-place, leading to a subterranean passage with broken steps, which becomes lower as it ascends, and seems to be closed at the extremity by a square stone, beyond which no attempt has been made to trace it. Mangoni, who was the first in our time to publish a scientific account of the grotto, supposes that this passage communicated with the ancient villa at DAMECUTA on the heights above, and that the grotto may perhaps have been used as a bathing-place. The subsidence of the land, which has evidently taken place on the shores of the island, must have made the entrance of the cavern lower than it was in Roman times.

The common story is, that the grotto was unknown till the year 1822, when it was discovered by two Englishmen, or, more truly, by a fisherman of the island, called Ferraro, whose claim to its discovery was acknowledged by the Government, who settled a small pension upon him. But there is ample evidence that it was known, not only when Addison visited Italy in the last century, but as far back as 1605, when

Capaccio mentioned and described it. It is quite possible that it may have been forgotten, at a time when travellers were not numerous, and when the natural wonders which surround them were little known or appreciated by the Neapolitans themselves.

Grotto of the Stalactites, between the Marina and the Blue Grotto, discovered in 1851. It takes its name from the long stalactites which hang from its roof. The entrance to it is so low that it must be entered by swimming.

PASSAGGIO E GROTTA VERDE, or the *Green Passage* and *Green Grotto*, on the S. of the island, nearly 1 m. W. of the little landing-place of Mulo, where boats may be found to visit them. It is greatly inferior to the Grotta Azzurra in interest, and is little else than an inconsiderable cavern in the limestone rock. First comes the Passage, which admits a boat, and cuts through a narrow projecting headland, on issuing from which into the open sea, a few hundred yards beyond, is the Grotto, which is very accessible, being at least 20 ft. high at the entrance. A few minutes after one has entered either the Passage or the Grotto, their roofs and sides assume a dazzling green colour, as if they were made of emeralds. The rocks below the water assume, on the contrary, the appearance of dark polished brass. The best hour for seeing them is from 11 to 2 o'clock. They were first discovered on the 5th of June, 1848, by Mr. Reid and Mr. Lacaita, and explored on the following day by Capt. Codrington of H.M.S. Thetis, then in the Bay of Naples.

Fraglioni is the name given to 3 picturesque and high rocks which stand in the sea near the Punta Tragara on the S.E. extremity. The boats pass under one of them through a large and beautiful natural arch. The shore near them has many ruins under water. E. of them is the *Monacoe*, a larger rock, supposed to be the small isle called by Augustus *Apragopoli*, and on which his favourite Masgaba was buried:—*Vicinam Capreis insulam Apragopoli*

appellabat, a desidia secedentium illuc e comitatu suo.—*Suet. Aug.* 98. There are remains of ancient buildings and tombs upon it.

In May, 1806, Sir Sidney Smith, after a slight resistance, took possession of Capri in the name of King Ferdinand. Sir John Stuart, then commanding in Sicily, placed in it a small garrison of five companies of Corsican Rangers and nine artillerymen, under the command of Colonel (afterwards Sir Hudson) Lowe. After the battle of Maida the Corsican force was increased to 684 men. For two years Lowe had to employ his small force in fortifying it. In August, 1808, Sir John Stuart strengthened the garrison with the Malta regiment under Major Hamill, to whom was confided the defence of Anacapri. On the 4th of October an expedition, under General Lamarque, attacked the island in three divisions, two of which were directed against the two landing-places, and the third against the coast of Anacapri. The assaults of the first two divisions were feigned; the last was the real one. The Maltese, in spite of the example of Hamill, who suffered himself to be bayoneted rather than surrender, offered scarcely any resistance to the invaders, who, mounting the precipices by the aid of scaling-ladders, established themselves on the table-land of Anacapri. On the following day the Maltese surrendered.

By this, Lowe's force was reduced to 770 men, but such was his confidence in the Corsicans that he refused Lamarque's summons to surrender. The French, who had descended the steps of Anacapri, opened a fire on the town and castle; but Lowe and his little garrison sustained a siege of ten days, during which the Sicilian squadron sent to assist him, for reasons never satisfactorily explained, kept at so great a distance from the island, that they failed to prevent the enemy from landing his reinforcements. On the evening of the 15th, Lamarque, having made a practicable breach, sent a flag of truce, with a note calling upon Lowe to spare the inhabitants the horrors of an assault.

On the 16th, at Lamarque's request, Lowe had an interview with him, when the General expressed his astonishment that Lowe had so long persisted in maintaining a post which was untenable against cannon. He demanded an unconditional surrender, only allowing Lowe and his officers to retire to Sicily. Lowe refused to make any distinction between his officers and men, and the next day he sent to Lamarque the terms on which he would surrender. These terms were accepted, but Murat refused to ratify them, and ordered the General to demand the return of the ratification. This demand was refused; Lamarque, on his own responsibility, renewed the ratification, and Colonel Lowe and his force marched out of the castle on the 20th and embarked for Sicily.

The island produces delicious fruits, oil, and excellent white and red wine. Its quails, once so much esteemed by the epicures of Rome, still supply the Neapolitan markets in abundance. The island has 5000 Inhab., of whom 3400 are in the district of Capri, and 1600 in Anacapri. With few exceptions they are all agriculturists and fishermen.

AMALFI.

One of the most agreeable excursions which the traveller can make in the neighbourhood of Naples is that to Amalfi, whether it be visited alone, or in combination with other scenes of the Sorrentine Promontory and the Gulf of Salerno.

From Naples the traveller has two routes by which he can proceed to Amalfi direct. 1. By the railway to La Cava, where he may hire a carriage, visit the monastery, and proceed thence to Vietri, and by the beautiful coast-road, opened in 1853, through Cetara, Maiori, and Minori to Amalfi. The hire of a carriage to go and return, remaining long enough to enable the traveller to visit Ravello from Amalfi, is 4 scudi.

2. By the railway to Pagani, whence a mountain road, practicable for horses or donkeys, leads over *Monte Chiunzo* by the castle, called the *Torre di Chiunzo*, which guards the pass on the Nocera side. From this castle, which was built by Raimondo Orsini, Prince of Salerno, in the reign of Alfonso I., the road proceeds through the picturesque valley of *Tramonti*. Its name describes its position among mountains, which are studded with 13 villages, each of which has its parish ch., and all together have 4000 Inhab. In the larger village, called also *Tramonti*, the ch. of the *Minori Osservanti* contains the tomb of Martino de Maio, Bishop of Bisceglie, who came here in 1506 in his old age to expire in the town which gave him birth; and the tomb of Ambrogio Romano, Bishop of Minori, dated 1411. On the hill near the village is the ruined castle of S. Maria la Nova, which afforded a secure retreat to Ferdinand I. during the conspiracy of the Barons. John of Procida, celebrated in the history of the Sicilian Vespers, was created Marchese di *Tramonti* by Manfred. The climate of *Tramonti* is severe in winter, and the mountains around it abound with wolves.

The path descends the l. bank of the torrent which flows through it to *Majori*, where it falls into the new carriage-road along the coast.

From *Sorrento* there are four modes of reaching Amalfi :—

1. The first through *Santa Maria a Castello*, from whence, descending towards Positano, the path branches off on the l. to *Monte Pertuso*, and, after passing through *Praiano*, joins the path from Agerola to Amalfi. It is very picturesque, but impassable for shod donkeys, and a considerable portion must be travelled on foot.

2. From Sta. Maria a Castello there is another path to Agerola by the *Passo del Lupo*, an immense flat stone, which affords no safe footing. This path skirts the perpendicular precipices of Mt. S. Angelo, and must be travelled on foot.

3. A ride of an hour to the *Conti delle Fontanelle*, whence a steep staircase, the descent of which will occupy $\frac{1}{2}$ an hour, leads to the little landing-place of *Scaricatoio*, which is about 6 m. from Sorrento. Before the traveller undertakes this route, he should send orders from Sorrento overnight for a boat to be in attendance; and on returning from Amalfi he should send directions to the landlord of the hotel at Sorrento to have donkeys waiting his arrival. From the *Scaricatoio* a four-oared boat, for which the charge is 2 piastres, will reach Amalfi in 2 hrs. Positano is one of the most striking objects in the passage. Further eastward, clustered together above the *Punta di Vettica*, are *Vettica Maggiore*, *Praiano*, *Furore*, and *Conca*. Beyond are *Vettica Minore*, *Lone*, and *Pastena*; the lofty mountains which back Amalfi on the N. crowned by *Scala* and *Ravello*. This route of the *Scaricatoio*, although the shortest and the easiest in fine weather, is intolerable with rain or wind.

4. By sea, all the way round the *Punta della Campanella*, in a six-oared boat, which will cost, if left at Amalfi, about 8 piastres. As it takes 6 hrs., and more if it is connected with other visits, an early start ought to be made. In fine weather it is a most enjoyable expedition, affording an easy way of visiting at once the *Capo di Sorrento*, *Massa*, the *Punta della Campanella*, *Nerano*, *Crapolla*, *Positano* (all these places are separately described), and the *Islands of the Syrens*, near which the boat passes after leaving *Crapolla*.

The *Islands of the Syrens*, the *Insulæ Syrenusæ* of Strabo, and the *Syrenum Scopuli* of Virgil, are now called *li Galli*, a name in which some antiquaries have recognised an allusion to the forms given to the Syrens by the ancient poets and sculptors, while others regard it as a corruption of *Guallo*, the name of a fortress captured by George of Antioch, during the war between King Roger and Amalfi in 1130, and supposed to have been situated on one of the islands. They are

three in number, lying off about 1 m. from the nearest point, the Punta S. Elia, about 6 m. from the Punta della Campanella, and about 10 from Amalfi. Midway between them and Crapolla is a rock, called the *Scoglio Vivara*. Strabo describes them, and suggests the probability of their having formed part of the Sorrentine promontory before they were torn from it by some natural convulsion. The largest island is now called *Isola Lunga*, or *Isola di San Pietro*, from a ch. which existed on it; the second is called *Il Castelletto*; the third and smallest is called from its shape *Isola Rotonda*. The republic of Amalfi used them as state-prisons; many of the Doges who made themselves intolerable by their tyranny, having been condemned to a life of exile on these rocks. In 1038 the Doge Mansone III., who had driven his brother Giovanni from the ducal throne four years before, was expelled by that brother, and, after having had his eyes put out, was confined as a prisoner in these islands until he obtained permission to end his days at Constantinople. In the time of Robert Guiscard the command of the castle on the larger island was confided to Pasquale Celentano, a native of Positano, who fortified the three islands against the attacks of pirates by building two towers, and surrounding them with walls and bastions. At present the islands are entirely deserted, and, though their broken outlines make them such beautiful objects from a distance, they are found on a near approach to be barren as well as desolate. If we except the bones which Virgil mentions as whitening the rocks on which the Syrens lured their victims to destruction, his description may be still applied to them:—

Jamque adeo scopulos Syrenum advecta subibat,
difficiles quondam, multorumque ossibus albos,
Tum rauca assidue longe sale saxa sonabant.

Æn. v. 864.

The fishermen of the coast occasionally land upon them, and in adverse winds find a refuge under their lee. There is deep water all round.

From *Castellammare* the excursion to Amalfi may be made

1. By the railway, or the high road to Cava, and from thence to Vietri, and along the new coast-road.

2. By railway or the high road to Pagani, and thence ride by the Torre di Chiuso and Tramonti to Maiori, where the coast road is met.

3. By the path over the Piccolo S. Angelo, a ride of about 6 hrs.; in some tracts the path is so bad that it is safer to walk. This route lies through the village of *Pimonte*, over the ridge of the *Piccolo Sant' Angelo*, which lies S.E. of Castellammare, about midway between the gulfs of Naples and Salerno. The view from the summit of the Pass is extremely grand, the soft beauty of the two bays contrasting finely with the wildness of the mountain. The descent on the Amalfi side winds down to the sea through wooded ravines.

4. Another, and perhaps easier route, is by a track, in $5\frac{1}{2}$ hrs., which branches off to the l. at the foot of the little St. Angelo, and, after winding through chestnut woods, descends by Pogerola to Amalfi.

5. By Pimonte and the Via delle Crocelle to Agerola. This track has of late years been much improved.

6. By the Via delle Crocelle on the l. to the ancient *Ferriera* and the valley of Amalfi.

7. By a tolerable bridle-path passing through *Gragnano* and the *Tende di Lettere* to *Monte Faito*, from whence there is a magnificent view of the bays of Naples and Salerno. From *Faito* Amalfi is reached by a winding descent, passing on the rt. the castle of *Fyatta*, and through *Ravello*. This is the only route by which travellers crossing the mountains can visit Amalfi and *Ravello* on the same day; it takes about 6 hours. For pedestrians there is a shorter path to *Ravello* by the *Megano* and the *Tavola di Cerito*.

On all these expeditions donkeys should not be shod.

June 14-1867.

AMALFI Inns: *Hôtel des Capucins*, on the sea-shore, very good; *Albergo*

della Luna, once a convent, and beautifully situated between Amalfi and Atrani: the *Melionis*, father and son, are good guides) is one of those places that are better understood from the rudest drawing than from the most minute description. Encircled with mountains, at the mouth of a deep gorge from which a torrent dashes into the gulf below, its position is in all respects unique. Its churches, towers, and arcaded houses, grouped together in picturesque irregularity, are backed by precipices of wild magnificence, and lighted up by that magic colouring which belongs to the atmosphere of Southern Italy.

The historical interest of Amalfi is entirely mediæval. It had no existence in classical times, and the magnificence of its coast seems to have been unknown to the Greek and Latin poets.

The legendary origin of Amalfi, as related in the *Cronica Amalfitana*, is that some Roman patricians, having left Rome to follow Constantine to Byzantium in the 4th cent., were wrecked at Ragusa. After some time they migrated to the Gulf of Palinuro, and built or re-occupied *Melfi*, on a small river which retains the name of Melpa, whence shortly afterwards they proceeded to Eboli, from which also they eventually removed for greater security to this coast, taking up their position at *Scala*, on the mountains. From this point they descended to the coast, and gave to the city which they erected the name of *Amalfi*, in remembrance of their first home, *Melfi*. Whatever we may be disposed to think of this account, the first historical record we find of the existence of Amalfi is in the 6th cent., in a letter of St. Gregory the Great to Anthemius, mentioning the Bishop of Amalfi.

The founders of Amalfi seem to have placed it under the protection of the Eastern Emperors, and obtained the privilege of being governed by a Prefect of their own choice, who in later times when the government, by the weakening of the power of the Emperors, grew gradually into a Republic, was dignified

by the title of Doge. The increase of the population soon led to an extension of territory, and we find that when the Republic had attained the height of its power, its limits extended on the E. as far as Cetara, on the N. as far as Gragnano, Lettere, and Pimonte, and on the W. to the Promontory of Minerva.

So rapid had been the increase of the Republic, that in the time of Porphyry Amalfi was classed as the fifth city of the kingdom, after Capua, Naples, Benevento, and Gaeta. In 838 Sicardo, Prince of Benevento, suddenly attacked it, to obtain possession of the body of Sta. Trofimena. Not content with plundering the city of this relic, he also carried off the inhabitants, and retained them as prisoners at Salerno until his murder and the dissensions which occurred at the election of his successor enabled them to escape. On quitting Salerno they pillaged it, and destroyed many of its churches and palaces by fire. Before the close of this centy. Amalfi was surrounded by walls and towers; coined its own money; had its arsenal, its theatre, and other public edifices. In 987 its see was erected into an Archbishopric. Its history under the Doges is an epitome of the petty wars with the princes of Salerno, Benevento, Capua, and against the Saracens,—wars in which Amalfi was sometimes allied with the duchy of Naples, and sometimes with the principality of Salerno, and in which the Republic obtained from Leo IV. the title of "Defender of the Faith" for its services against the infidels. In the 11th cent. a band of Norman crusaders, who had taken their passage in the Amalfi cruisers on their return from the Holy Land, were hospitably entertained by the Doge of the Republic and by the Prince of Salerno. The Normans rendered effectual service to their hosts by aiding in repelling an attack of the Saracens upon Salerno; a service which led eventually to the foundation of the Norman power in Southern Italy.

At this time Amalfi is said to have had 50,000 Inhab.; and its dependent

territory ten times that amount. The barrenness of this territory compelled the inhabitants, from the earliest period, to depend on commerce as their chief means of support; and so great was the success of their commercial enterprise, that when Robert Guiscard entered Italy, they had their factories at Jerusalem, at Alexandria, at Bagdad, at Tunis, at Cyprus, and at Constantinople, and possessed their separate quarters and streets in almost every port with which they traded. At Jerusalem they had built a ch. and convent for the use of the pilgrims who visited the Holy Land previous to the Crusades, and with the sanction of the Caliph of Egypt, had founded the hospital which led to the establishment of the Knights Hospitallers of St. John, who afterwards became so famous under the title of the *Knights of Malta*. At home they had raised their little state to the rank of the first naval power in Europe, and had preserved, as the greatest monument of their eastern commerce, the earliest known MS. of the *Pandects of Justinian*, of which most of the other copies now extant are transcripts. They had laid down for their guidance those maritime laws which, under the name of the *Tabula Amalphitana*, supplanted the *Lex Rhodia* hitherto in use and incorporated by the Romans in their codes; and they introduced into Europe a knowledge of the compass. These services rendered to civilisation earned for Amalfi the title of the Athens of the Middle Ages.

In 1075 the Republic, being oppressed by the tyranny of Gisulfo of Salerno, obtained the aid of Robert Guiscard, who expelled Gisulfo, fortified Amalfi with four castles, and annexed it and Salerno to his dukedom of Apulia. His son, Roger Borsa, treated Amalfi with less respect. He seized it in 1089, and retained it till 1096, when the citizens successfully asserted their independence. Roger summoned his elder brother Bohemond and his uncle Roger of Sicily to his aid. Count Roger sent a powerful fleet with 20,000 Saracens, while Duke Roger himself

brought a considerable force from Apulia and Calabria. The Amalfitans defended themselves gallantly, and the siege would have been long protracted if Bohemond had not abandoned the enterprise to join the first crusade with his nephew Tancred, whose achievements were sung by Tasso. Count Roger's Christian forces, fired by this example, determined to go also to the Holy Land, and raised the siege, leaving Roger Borsa to return to Apulia without humbling Amalfi. In 1129, the Great Count, afterwards King Roger, required the Amalfitans to surrender their fortresses, and on his demand being answered by a firm refusal, he sent his high admiral George of Antioch with a powerful fleet, to attack the city by sea and land. In this war the Amalfitans saw Ravello, Scala, the Islands of the Syrens, and their other dependent castles fall in succession. At length, on the king appearing before the city in person in 1131, they capitulated. The fortresses were given up unconditionally, and Roger entered Amalfi as a conqueror, the citizens, however, reserving to themselves the right of continuing to govern the State by their own magistrates and laws. Four years afterwards, Roger returned with a strong armament to attack the Neapolitans, who summoned the Pisans to their aid. The ships of Amalfi had joined the royal fleet in the harbours of Sicily, and her troops were encamped under the standard of Roger at Aversa. The Pisans, in their absence, attacked and sacked Amalfi, Scala, and Ravello. Roger and the Amalfitans broke up the camp at Aversa as soon as they heard of this disaster, and marching over Monte Sant' Angelo, fell upon the Pisans as they were besieging the castle of Fratta near Ravello, took many of them prisoners, and compelled the rest to fly to their ships, leaving one of their consuls dead upon the mountains and the other a prisoner in the hands of the Amalfitans. The fleet from Sicily arrived at the same time, and destroyed many of the Pisan ships. Those which succeeded in escaping, carried with

them as their prize the *Pandects of Justinian*. The Pisans retained possession of this precious codex for nearly 300 years, when Guido Capponi captured it from them and carried it in triumph to Florence, where it is still preserved in the Laurentian library.

The Pisans, eager to avenge the repulse they had sustained, returned in 1137 with a fleet of 100 ships; and Amalfi and Atrani being either unprepared or dismayed by such a force, purchased peace without striking a blow. Ravello and Scala refused to surrender upon such terms, but after a brief defence they were taken by storm and pillaged by the invaders. From this disaster Amalfi never recovered. The Norman king soon found a wider field for his ambition than the petty principalities and republics of this coast; and what the Pisans had spared was soon destroyed by a more resistless enemy. As early as the 12th centy. the subsidence of the land had laid part of the lower town under water, and the great storm and inundation of 1343, which Petrarch has described in one of his letters, completed the work of destruction, engulfing the beach which then existed between Amalfi and Atrani. This catastrophe will explain the fact that Amalfi has now no trace of its ancient quays and arsenals, and scarcely any fragment of its walls. The massive round tower on the Monte Aureo, the only one remaining, is flanked with bastions and turreted, and has no means of entrance but from above. The monastery of SS. Trinità was built upon the ruins of the mint of the Republic, and the ch. of Sta. Maria Maggiore upon those of the theatre,—the only public edifices of which the site is remembered.

Under the dynasties of Anjou and Aragon, the title of Duke of Amalfi was enjoyed by the Colonna, Orsini, d'Este, and Piccolomini families. The latter possessed it for more than a centy., and then sold it to the Princes of Stigliano, from whom, in 1584, the Amalfitans purchased the fief and placed it under the crown. In 1642, Philip II.

again conferred the title on the Piccolominis, but the citizens having protested, their claim was recognised and the grant recalled.

The town and its dependent villages have 7000 Inhab. The little torrent, called the *Canneto*, is the chief source of its modern prosperity, supplying the motive power of its paper-mills, and its factories of soap and macaroni, the latter of which are celebrated not only throughout the kingdom of the Two Sicilies, but are exported to France, to the Levant, and to South America. There are 16 paper-mills, 15 macaroni mills, 7 soap factories. In spite of these evidences of industrial occupation the town is full of beggars.

The Cathedral, dedicated to St. Andrew the Apostle, whose body reposes in the crypt beneath it, although it has suffered greatly from modern alterations and enlargements, is a very interesting example of the Lombardo-Saracenic, or, as it is sometimes called, the Romanesque style, which the Normans introduced into Europe after their conquest of Sicily. In front of the edifice is a wide portico, whose arches rest on columns of different orders and proportions, which, like the architraves, have evidently been taken from ancient edifices. The bronze doors of the principal entrance, which are supposed to date from the year 1000, and to be the work of Byzantine artists, furnished the model for those of Monté Casino. They bear two inscriptions, in silver letters, recording their erection by Pantaleone di Mauro in honour of St. Andrew, and for the redemption of his own soul. The upper inscription is *Hoc opus Andræ memoria consistit, effectum Pantaleonis bis honore auctoris studii, ut pro gestis succedat gratia culpis*. The lower is as follows:—*Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Comitibus de Mauro de Maurone Comite*. The interior consists of a nave and three aisles; there was originally a fourth, but it has disappeared. The nave, with its antique marble columns, its mosaic arabesques, and its richly carved and

gilded roof, was reduced to its present form in the last cent. An antique porphyry vase, remarkable both for its size and for the beauty of the material, serves as the baptismal font. Near it are the remains of two ancient sarcophagi with bas-reliefs of considerable interest, but greatly mutilated. One of them, now built into the wall, represents the Rape of Proserpine. On the other is a relief which is supposed to represent the Marriage of Peleus and Thetis in the presence of the gods, or the story of Mars and Rhea Sylvia. A third sarcophagus has upon it the following lines :—

*Ille Intus homo verus certus optumus recumbo
Quintus Fabritius Rufus nobilis Decurio.*

Below the cathedral is the crypt, containing the *Body of St. Andrew*, which was brought from Constantinople, with other relics; by Cardinal Capuano, after he had effected the reconciliation of the Greek and Latin churches at the beginning of the 13th cent. The acquisition of such a relic soon made Amalfi a place of pilgrimage. In 1218 the tomb was visited by St. Francesco d'Assisi; in 1262 by Pope Urban IV.; in 1354 by Santa Brigida, on her return from Jerusalem; by Queen Joanna I., and by her husband, Louis of Taranto; and in 1466 by Pius II., during whose pontificate the head of the apostle was enclosed in a silver bust and removed by Cardinal Bessarion to Rome, where it is still preserved among the relics of the Vatican. The fame of the apostle's tomb was materially augmented at the commencement of the 14th cent. by the discovery that the oily matter which was said to have exuded from his body at Patras, the scene of his crucifixion, had again made its appearance at Amalfi. This substance, under the name of the *Manna of St. Andrew*, became, like that of St. Nicholas at Bari, a source of great profit, and long enjoyed a high reputation in all parts of Southern Europe for its miraculous powers in the cure of disease; and even as late as 1544 it had the credit of dispersing the Turkish

fleet under Heyradin Barbarossa! It has been commemorated by Tasso :—

*Vide in sembianza placida e tranquilla,
Il Divo, che di manna Amalfi instilla.
Gerusal. Conquistata, ii. 82.*

The colossal bronze statue of the apostle, by *Michelangelo Naccarino*, was presented by Philip III. of Spain. The crypt was restored and decorated by the first three viceroys of that sovereign. The altar was designed by *Domenico Fontana*. The *Campanile*, with its four stories, three of which are square and the fourth round, capped by a cupola, and decorated with columns and four little towers with mosaics, was built, according to the inscription, in 1276, by the Archbishop Filippo Augustaricio, who also furnished it with bells.

A steep path from the W. end of the beach ascends to the *Convent of the Cappuccini*, passing close to the convent, a large grotto on the l., which is often introduced by painters in their sketches of the scenery of Amalfi. The convent, which still retains its cloister and arcades, was founded and dedicated to St. Peter in 1212, by Cardinal Pietro Capuano, for the Cistercians of Fossanova, and was richly endowed by Frederick II. The Cistercians abandoned it after having held it for more than 200 years' during which it was governed, among other abbots, by Gregory of Florence, the friend and counsellor of King Robert the Wise. The building, thus deserted, was falling into ruin, when the citizens of Amalfi, in 1583, restored and conferred it on the Capuchins, who retained it until its suppression in 1815. It was afterwards converted into an hotel; but in 1850 it was restored to the Capuchins, who now occupy it. The cloisters are still perfect, and are very interesting as an example of the Italian cloisters of the 13th cent. The arcades rest on more than 100 dwarf coupled columns; the arches are pointed, as are also the interlaced mouldings, each moulding intersecting 4 others, and thereby forming 6 lancet arches.

In the *Valle de' Molini*, a narrow

gorge with a rivulet which animates numerous paper-mills, many varieties of ferns grow most luxuriantly, and every plateau is covered with ruins of mediæval buildings.

The claim of Amalfi to the honour of being the birthplace of the discoverer of the *Mariner's Compass* does not seem to rest on any foundation beyond a mere tradition. The date assigned to this discovery is the year 1302, in the reign of Charles II. of Anjou, in whose honour the ornament of the *fleur-de-lis*, which the compass retains to the present day in most countries, is said to have been adopted. Of the inventor himself so little is known that some writers give his Christian name as Giovanni, and others as Flavio, while his surname is variously given as Gioia, Gira, Giri, and Gisa. Not a trace exists of any fact which can throw light on his life, not a tradition as to the place of his burial. The only proof adduced that the name Gioia ever existed at Amalfi is a monastic deed, of 1630, in which Angiola Gioia is mentioned as a nun. The compass on the city arms, and on those of the province of Principato Citra, is no proof of the discovery, for we have no account of the period when these arms were granted; and if they have not been altered to square with the popular tradition, there is little to be proved by an *ex-post-facto* argument. Others have lost sight of the alleged date of Gioia's discovery, and have contended that the cross of the compass was emblazoned on the Amalfitan standard during the crusades, and was subsequently adopted as the banner of the Knights Hospitallers! There is no contemporary record of Gioia or his discovery. The oldest writer who mentions the claim of Amalfi is Becandelli of Palermo, better known as Panormita, who lived in the 15th cent., and who says :—

Prima dedit nautis usum magnetis Amalphis,
Vexillum Solymis, militiæque typum.

Pontanus perpetuated the tradition by giving to Amalfi the epithet "magnetica;" and the poet Lauro, at a later

period, asserted its authenticity by describing the city as

Inventrix præclara fuit magnetis Amalphis.

With the light which Klaproth has thrown upon the origin of the compass, and its use by the Chinese for traversing the deserts, before our era, in his letter to Baron Humboldt, it would be superfluous to show how little weight attaches to such testimonies. It appears from an Arabic MS. in the Library at Paris, that even the Arabs used the compass in 1242. With regard to its introduction into Europe, passing over the MS. poem by Guyot de Provins, of 1190, in the Paris Library, from which the allusion to *la maniere*, or *la manette*, has been quoted by most writers on the history of magnetism, we may observe that Riccioli asserts that the French navigators, in the reign of St. Louis, used the water compass, a magnetised needle sustained by tubes on the surface of a basin of water. Cardinal de Vitri, who was Bishop of Jerusalem during the fourth crusade, which commenced in 1203, a cent. earlier than the date of Gioia, distinctly states in his *Historia Orientalis*, that the compass was used by the Saracens in his time, and describes it as a novelty to himself. The Leyden MS. of Adsisger describes the variation of the needle and the use of the compass in Europe, in 1260, for land travelling. Finally, Brunetto Latini, who died in 1294, eight years before the date assigned to the discovery of Gioia, in his *Trésor*, describes the use of the magnetic needle by the navigators of Europe. Although these descriptions establish the use of the compass in Europe before the middle of the 13th cent., it is more than probable that it was in use long before. To apply these remarks to Amalfi, we would suggest that, as the Arabs must have derived their knowledge of the instrument from the Chinese, so the Saracens may be presumed to have communicated it to the Europeans during the crusades; and as Amalfi had more extensive relations with the Holy Land at that period than any other naval power of Europe,

it is natural to suppose that her navigators availed themselves of the knowledge thus acquired. And although there is no proof of the claim of Flavio Gioia to the discovery of the compass, yet it is probable that the Amalfitans improved the instrument and promoted its general use in S. Europe.

Amalfi has five villages dependent on it: *Pogerola*, *Pastina*, *Lene*, *Vettica Minore*, and *Tovere*; all lying W. of the town. The district in which they are rich in vineyards, olive-groves, and fruit-trees of various kinds; while the coast abounds with the aloe and the prickly pear, the *cactus opuntia* of Linnaeus. *Pogerola* has a small manufactory of iron nails. On the hill behind *Vettica Minore* is the deserted hermitage of *Cuospito*, with a grotto near it, which is said to have been once used by Sixtus IV. as a place of refuge. The best plan for seeing in a short time the most remarkable features of the scenery surrounding Amalfi is to ride to the *Ferriera* at the head of the valley of the *Molini*, whence a good path ascends to *Pontone*, *S. Eustachio*, and *Scala*. From thence to *Ravello*, returning either by the valley of Atrani to Amalfi (4 hrs.), or by *S. Martino* and the waterfall near the head of the valley to *Minori*, and thence by the carriage-road to Amalfi (6 hrs.).

The traveller who is desirous of visiting Salerno and Praetium from Amalfi, may do so either by land or water. In the former case he may proceed to Salerno along the coast through Maiori, Cetara, and Vietri, by the new carriage-road. By water the distance from Amalfi to Salerno is about 8 m.; a boat with 4 oars may be hired to convey a party for 3 ducats or even less. The traveller who has no time to explore the neighbourhood of Amalfi, may visit Atrani as he passes, thence ascend to Ravello, by far the most interesting town in the district, and rejoin the boat at Minori. This detour would detain the boat about 3 hours.

TOWNS OF THE COSTIERA D'AMALFI.

In the neighbourhood of Amalfi are 12 small towns, which are well worthy of a visit, some on account of their picturesque position, and others for their historical or artistic interest. Six lie on the W. and six more on the E. of the Amalfi valley.

I. *Western Costiera*.—*Conca* (1800 Inhab.), prettily situated on the neck of the promontory to which it gives name, and which is so narrow near the town as to be almost isolated. It is one of the most industrious little ports in the Gulf of Salerno. Its merchants have nearly all the foreign trade of the coast in their hands, their ships being frequently seen in the ports of the Levant and even in those of the United States.

Furore (800 Inhab.), situated between Conca and Praiano, on an almost inaccessible precipice, in one of the wildest positions of this coast. It is said to derive its name from the roaring of the waves in stormy weather. Two of its chs. contain antique cinerary urns. The ch. of *S. Elia* has a painting of the Byzantine school.

Praiano, placed amidst vineyards and olive-groves which produce excellent oil. The ch. of *St. Luke* contains a few pictures.

Vettica Maggiore adjoins Praiano. The ch. of *S. Gennaro* contains a picture of the Holy Family by *Zingaro*, and some works by *Bernardo Lama*.

Positano (3000 Inhab.), a singular town, extending from the sea-shore to the summit of a rocky hill, is a more pleasing object from the sea than when it is entered. Under the house of Anjou it was a place of considerable maritime importance. In the final struggle of Conradin, the Pisan fleet, which espoused his cause, attacked Positano as one of the strongholds of the Angerine party, sacked the town, and destroyed its ships. It disputes with Amalfi the honour of being the birth-place of Flavio Gioia. The ch. of *S. Maria dell' Assunta* contains a singular bas-relief of a sea monster, with the

head and forelegs of a wolf and the tail of a sea-serpent, in the act of swallowing a fish. This sculpture is supposed to have been taken from some temple dedicated to Neptune, from whose Greek name, *Poseidon*, the Neapolitan antiquarians derive the name of the town.

Agerola (4000 Inhab.), picturesquely built on a small plateau below the E. slopes of the Monte S. Angelo, is a very cold place in winter, and has a Swiss air about it. It has 5 dependant hamlets scattered over the mountains. On the N.E. is *Campora*, in whose churches are some pictures by *Andrea Malinconico*, and by *Michele Regolia*. N. of Agerola are the ruins of the *Castel di Pino*, supposed to have been founded in the 10th cent. by Mastolo I., Doge of Amalfi. The wolf is still common among the high mountains near Agerola.

II. *Eastern Costiera*.—ATRANI (3000 Inhab.) is so shut in by mountains that its name is said to be derived from its position at the mouth of the dark and gloomy gorge of the Dragone. Atrani and Amalfi may be said to join at the coast-line, though the deep ravines up which they run are divided by a mountainous promontory, crowned by the vast ruins of the castle of *Pontone*. In former times it was surrounded by walls. It has suffered considerably from the encroachments of the sea. The ch. of *S. Salvatore di Bireto*, which, according to the inscription in Latin verse at the entrance, was the scene of the election of the Doges of Amalfi and their place of burial, has bronze doors with the date 1087 and the name of *Pantaleone Vinaretta*, by whom they were erected *pro mercede animæ suæ et meritæ S. Sebastiani martyris*. The bells in the campanile are dated 1298. Within the ch. is a slab, built into the wall, bearing a bas-relief of a curious character. A tree, from whose summit a bird is taking flight, separates two peacocks with their wings extended: one peacock stands on the head of a man against which two Syrens are reclining their heads; the other

stands on the back of a hare, which is attacked in front and in the rear by two birds of prey. Nothing is known of the history or signification of this sculpture. Another sepulchral slab, with a female figure in the costume of the 14th cent., and an inscription in Angevine letters, records the names of the families of Freccia and d'Afflito, both well known in the history of the period; it was brought from the ruined ch. of S. Eustachio at Pontone. In the sacristy is an antique cinerary urn, on an inscribed pedestal. An old tower, which forms a conspicuous object from whatever quarter Atrani is seen, is supposed to have been erected by the Saracens who were sent here by Manfred to occupy the town during his disputes with Innocent IV.

Half way up the mountain is the building called the *House of Masaniello*, who is erroneously supposed to have been born here in 1622. In the little ch. of S. Caterina, in the Piazza del Mercato, in Naples, is preserved the Register of Baptisms, in which the name of *Tommaso Aniello*, the son of Cicco d'Amalfi and of *Antonia Gargano*, of the *Vico Rotto di Lavinaio*, a small street adjoining the Piazza, appears among the baptisms of the 29th of June, 1620. This document was discovered only a few years ago. The register of marriages in the same ch. records the marriage of Cicco d'Amalfi and *Antonia Gargano*, on the 18th of February of the same year, a date which explains the term *bastard*, which was applied to him by the royalist historians of his insurrection.

SCALA (1400 Inhab.) is situated on the E. slopes of the precipitous hill which divides the gorge of Atrani from that of Amalfi. It commands the ravine of the Dragone, and is backed by the lofty ridge of Monte Cerreto. It was formerly surrounded by walls which are said to have had 100 towers, and to have included within them no less than 130 churches; a statement which it would be difficult to credit, if we were not assured by an ancient tradition that the present suburbs of *Pontone* and

Minuto stood within the circuit of the walls. In 1113 Scala was sacked by the Pisans, and two years later, when Amalfi surrendered without striking a blow, Scala offered resistance to the invaders; but the superior force of the Pisans enabled them to carry the place by storm, and to pillage the city and its suburb of Scaletta. It was the birthplace of Gerardo, the first prior of the order of the Knights of St. John of Jerusalem. The bishopric of Scala, instituted in 987 by John XVI., was united by Clement VIII. in 1603 to that of Ravello. The Vescovado has a crypt, containing a crucifix of local celebrity for its miraculous powers, and two tombs of some interest; the first is that of Simonetta Sannella, with the date of 1348; the other is that of Marinella Rufolo, the wife of Antonio Coppola, who died about 1400; it is of fine stucco, and has been richly coloured. The picture of the Assumption is attributed to *Marco da Siena*. In the sacristy is preserved the bishop's mitre, a fine specimen of the goldsmith's art of the 18th cent.; it was presented to the citizens by Charles I., as an acknowledgment of their services during the African expedition of St. Louis against the Moors. The marble pulpit is the only fragment which now exists of the ch. of *Tutti Santi*, founded and endowed by the Coppola family in the 14th cent. The ch. of S. Pietro a Castagna contains a very curious sepulchral slab of the 14th cent., on which are the effigies of 14 members of the Trara family. They are in monastic costume, and have their hands crossed. The little village of *Pontone*, which, with its massive ruins, forms so conspicuous an object from the sea, was called *Scaletta* in the middle ages, when it was a suburb of Scala. Its basilica of S. Eustachio, erected in the 10th cent., was fortified by walls and towers, the ruins of which remain to attest the magnificence of its plan. In the pavement of the ch. of S. Giovanni is a slab, bearing the effigy of Filippo Spina, one of the counsellors of Joanna I., in full costume as a cavalier,

with his dogs at his feet and the date 1346. The ch. of the Annunziata of *Minuto* contained a curious pulpit of the 14th cent., supported on four marble columns, and ornamented with vine-leaves, bunches of grapes, birds, and the armorial bearings of the Spina family; but it was destroyed in the year 1854 by order of the Archbishop of Amalfi. On the ridge of the mountain behind Scala is the ruined hermitage of *S. Maria de' Monti*, frequently visited for the view which it commands. Between this hermitage and the village of Lettere, on the plateau of the mountains, is a deep natural gulf, called the *Megano*; it is about 25 ft. in diameter, and the water at the bottom is said by tradition to communicate with a spring at Castellammare.

RAVELLO (1500 Inhab.), since the carriage-road to Amalfi has been opened, may be conveniently reached from the latter place, where donkeys and mules can be procured, and portantini for ladies, for which the very moderate charge of 12 carlini, to go and return, is made. It is beautifully situated nearly opposite Scala, on the E. side of the ravine of the Dragone, and surrounded by vineyards and gardens. It is said to have been founded in the 9th cent., by some of the patrician families of Amalfi, who separated themselves from the Republic. In the 11th cent. they placed themselves under the protection of Robert Guiscard, whose son Roger rewarded their attachment to the Norman cause by inducing the Pope, Victor III., to erect the town into a bishopric in 1086. At that time it was surrounded by walls, which included within their circuit a large population, 13 churches, 4 monasteries, and numerous palaces and public buildings. The town is filled with fragments of ruins, and many of the modern houses are built with the remains of mediæval edifices. The cathedral was founded in the 11th centy. by Niccolò Rufolo, Duke of Sorra and grand admiral under Count Roger of Sicily. The bronze doors, with their 54 compartments of beautiful sculp-

tures, were erected, as the inscription tells us, by Sergio Muscettola and his wife Sigelgaita in 1179. In the delicacy of their workmanship, and in the taste and variety of their decorations, they are most interesting examples of art in the 12th centy. The marble pulpit, inlaid with mosaics, is supported by six spiral columns resting on the backs of lions; in front of it is a small spiral column with an eagle and the inscription *In principio erat verbum*. The steps by which it is entered are enclosed in a marble case, covered with mosaics; the arch of the doorway is surmounted by the bust of Sigelgaita Rufolo. A Latin inscription in Leone nine verse records the construction of the pulpit in 1272, at the cost of Niccolò Rufolo, a descendant of the grand admiral: the artist, as we read in another inscription, was Niccolò di Bartolommeo Fogia. An *ambo*, with arabesque mosaics and dolphins, bears the name of Costantino Rogadeo, the 2nd bishop of Ravello, about the year 1180. The bishop's chair is approached by mosaic steps, which formed part of the high altar. A few sepulchral slabs bear the names of Rufolo, d'Afflitto, Castaldo, Rogadeo, and other families of the district. The chapel of S. Pantaleone contains a picture of the school of *Domenichino*, representing the martyrdom of the saint. In this chapel is preserved a bottle of the blood of S. Pantaleone, which is believed to liquefy on the anniversary of his martyrdom. In this cathedral Adrian IV., Nicholas Breakspere of St. Albans, celebrated high mass in 1156, in the presence of 600 nobles of Ravello, 36 of whom were Knights of St. John. Near the cathedral is the Palazzo Rufolo, in former times the most magnificent palace on this coast. It is a structure of imposing size, with a cloister of Saracenic arches, in two stories. It was built by the Rufolo family about the middle of the 12th centy. The palace was occupied at various periods by Adrian IV., Charles II., and Robert the Wise. It is now the property and residence of our countryman, Mr.

Francis Novile Reid. The terrace in front of the building commands a magnificent view of the bay of Salerno.

Minori, an industrious town of 2500 Inhab., occupies a beautiful position in the midst of orange-groves and vineyards, near the shore at the entrance of a valley watered by the torrent Reginolo. *Minori* was once one of the arsenals of the Amalfitans. The ch., which has been recently rebuilt, preserves in the crypt the body of Sa. Trofimena, the possession of which was so much coveted during the wars between Amalfi and Sicardo of Benevento in the 9th centy. On the W. shore near the town, at a place called *Marmorata*, is a cavern, about 75 ft. long and 15 ft. high at the entrance, but it gradually narrows towards the end, where water issues from the rock in great volume, and in one part forms a pool upwards of 20 ft. in depth.

Maiori (4000 Inhab.), said to have been founded in the 9th cent. by Sicardo, is situated near the seashore at the mouth of the valley of Tramonti. The torrent Senna divides it into nearly equal parts, supplying the motive power of its paper and macaroni mills. Above the town is the old castle of S. Nicola, with its massive walls and embattled towers, which in later times was a stronghold successively of the Sanseverini, the Colonna, and the Piccolomini. The ch. of S. Maria in Mare contains a bas-relief illustrating the principal events in the life of our Saviour and the Virgin: the roof of the crypt is supported by 8 marble columns. The ch. of the suppressed monastery of S. Francesco contains a monument of the Imperato family, dated 1587, and several pictures by unknown artists, of which the Transfiguration is the best. E. of the town, on the S. peak of Monte Falesio, is the ruined monastery of the *Camaldoli*, founded in 1485 by the citizens of Maiori under the title of *S. Maria dell' Avvocata*; it is a conspicuous object from all parts of this coast.

About a mile S.E. of Maiori is a lofty headland formed by Monte Falesio, and terminating in two points, of

which the W. is the *Capo d'Orso*, and the E. the *Capo del Tumolo*: The *Capo d'Orso* was the scene of the naval victory gained by the French fleet, commanded by Filippino Doria, over the Spanish fleet of Charles V., commanded by his viceroy Don Hugo de Moncada. In this battle Don Hugo was killed; with several of his captains, and his body thrown into the sea. The *Capo del Tumolo* is remarkable for the strong currents setting round it. It is distant $3\frac{1}{2}$ m. from Salerno, and $20\frac{1}{2}$ m. from the Punta della Campanella.

Ercchia, a little hamlet beyond the *Capo del Tumolo*, is supposed to occupy the site of a temple of Hercules.

Cetara, a fishing village whose inhabitants are engaged in the anchovy fisheries, was in the middle ages the E. frontier of the Republic of Amalfi. It was the haunt of the Saracens during their incursions on this coast, and in the war between Charles V. and Henry II. it was depopulated by the Turkish fleet, which the latter had summoned to his aid. In 1799 it acquired the reputation of being a nest of pirates. In its ch. is the tomb of Giandonato Aulizio, the mariner of Cava, who, with the Corsican Captain Mariotto Broggi, rescued Prince Frederic, the second son of Ferdinand I. of Aragon, from the power of the rebellious barons in 1484.

NAPLES TO NOCERÀ, CAVA, AND SALERNO.

The *Railroad* to Cava passes through Portici, Torre del Greco, Torre dell' Annunziata, Pompeii, Scafati, Angri, Pagani, and Nocera, performing the distance in $1\frac{1}{2}$ hr. The trains leave the Stat. six times a day.

After passing Torre dell' Annunziata and Pompeii, it crosses, at *Scafati*, the Sarno, the *Sarnus* of the Romans, and the *Dracontio* of the middle ages.

Sarrastes populos, et quæ rigat æquæra Sarnus.
VING. *Æn.* vii.

Nec Pompeiani placeant magis otia Sarni.
STATIUS, *Silv.* ii. 2.

This place was the scene of two decisive battles, the first in 1132, between King Roger and the Counts of Capua and Alife and the Cardinal Crescenzo, governor of Benevento, by the loss of which the Norman prince was compelled to retire for a time to Sicily;—the second, July 7th, 1460, between Ferdinand I. of Aragon, and John Duke of Anjou, son of King René, supported by the Prince of Taranto and Jacopo Piccinino. Ferdinand was defeated, and escaped with only 20 horsemen to Naples; and Simonetto, the general whom Pius II. had sent to aid him, was left dead on the field. After this defeat, Ferdinand and his family were reduced to such straits that Queen Isabella walked through the streets of Naples with a box in her hand to collect contributions for carrying on the war; and afterwards, in the disguise of a Franciscan monk, penetrated to the enemy's camp to entreat her uncle, the Prince of Taranto, to embrace the cause of her husband.

Further on, on the rt., is the town of *Angri*. The soil on both sides of the road is characterised by great fertility.

On this plain, between the Sarno and the hills of Lettere on the S., the last king of the Goths, Teias, was defeated by Narses, the general of Justinian, in 553. The fatal action, which had been preceded by a succession of combats lasting for a period of sixty days, was precipitated by the desertion of the fleet and the failure of the provisions, which caused the Goths to get rid of their horses and die in arms. Teias, who had taken up his position on Monte Sant' Angelo, descended with his warriors to the plain. "The King," says Gibbon, "marched at their head, bearing in his right hand a lance, and an ample buckler in his left; with the one he struck dead the foremost of the assailants, with the other he received the weapons which every hand was am-

bitious to aim against his life. After a combat of many hours, his left arm was fatigued by the weight of twelve javelins which hung from his shield. Without moving from his ground or suspending his blows, the hero called aloud on his attendants for a fresh buckler, but, in the moment while his side was uncovered, it was pierced by a mortal dart. He fell: and his head, exalted on a spear, proclaimed to the nations that the Gothic kingdom was no more." The exact scene of this event was long known as *Pizzo Aguto*, a name in which the local antiquaries recognise the corruption of the words *ad cecos Gothos*.

One mile before Nocera is the town of *Pagani* (8000 Inhab.), which contains the body of S. Alfonso de Liguori, who was canonised in 1839 by Gregory XVI. His body is preserved in a glass case in the ch. of S. Michele. In 1850 Pius IX. visited the tomb, accompanied by the King of Naples, and, taking off his Pontifical ring, placed it on the finger of the saint.

NOCERA.

This town (7400 Inhab.), known in classical times as *Nuceria*, or *Nuceria Alfaterna*, the rival of Pompeii, which was captured by Hannibal, is situated at the base of a hill crowned by its ancient citadel, and is surrounded by isolated hills. It is often called *Nocera de' Pagani*, to distinguish it from a second Nocera in Calabria, and a third in Umbria. The origin of the designation *de' Pagani* has been much disputed among the local antiquaries. Some suppose it obtained this epithet by a colony of Saracens having been brought here from Palermo, by Frederick II.; to counteract the influence of the Holy See (Rte. 148). Others, on the contrary, contend that it was derived from the villages, *pagis*, into which its inhab. were scattered by the wars of the Goths and the Longo-

bards, a name kept to this day by one of them, *Pagani*, which is now larger than Nocera itself. This opinion gains support from the fact that the word *Pagani* was not first introduced in the 9th or 10th cent. to point out the Mahometans, who were then always called *Saraceni*; but it is of earlier origin, and was applied to those gentiles who, living in villages, adhered longer to their old creed, thence called *Paganism*.

Hugo, the founder of the Order of the Knights Templars, and Solimena the painter, were natives of the town; and Paolo Giovio, the historian, was created bishop of the diocese by Clement VII.

The *Citadel* of Nocera has been the scene of many memorable events. St. billa, the widow of Manfred, and her son Manfredino, died in its prisons soon after the battle of Benevento; and St. Louis of Anjou, the canonised son of their conqueror, who preferred the cowl of a Franciscan to the crown of the Two Sicilies, was born within its walls. At the close of the 14th cent. it was one of the strongholds of the Angevine party during the contest for the throne between Louis of Anjou and Charles Durazzo. It was occupied by the impetuous Urban VI., who assembled there his Cardinals, and assumed a power superior to that of the Sovereign on whom he had himself conferred the crown. Charles Durazzo sent Count Alberico, his grand Constable, to besiege him with three field-pieces; but the Pope, secure in his retreat, contented himself with appearing three or four times a-day at the window of the castle, with bell and candle in hand, to pronounce his curse of excommunication on the besiegers. It was during this siege that the Pope, suspecting the fidelity of the Cardinal Archbishops of Taranto, Corfu, and Genoa, and the Cardinals di Sangro and Donati, caused them to be tortured with most revolting cruelty. After witnessing their torture he confined them in a cistern, reserving them for a more terrible fate. Tommaso Sanseverino and Raimondello Orsini, who came to his

rescue, having forced their way through the besieging army, took him by the valley of Sanseverino and by Giffoni to Buccino, among the fastnesses of the Apennines, where he waited the arrival of the Genoese galleys at the mouth of the Sele. During his voyage he had the five Cardinals tied up in sacks and thrown into the sea. The story is differently told by some historians, who add the Cardinal Bishops of Rieti and London to the number, and state that they were carried to Genoa, where they were executed, except the English Cardinal, who was spared at the intercession of his countrymen there, or, as others will have it, of Richard II., whose legate he was. In the middle of the town are the large barracks built by Charles III. from the designs of *Vanvitelli*.

There is a good road from Nocera to Sanseverino, falling into the route from Avellino to Salerno. It is in many parts interesting, but longer and less beautiful than the other by Cava. On this road, 3 m. from Nocera, is the village of *Materdomini*, at the foot of a conical hill crowned with the picturesque ruin of a mediæval castle. It takes its name from the ancient ch. and *Monastery of the Basilians*, now occupied by the *Franciscans*. The ch. contains the tomb of ROBERT OF ANJOU, son of Charles I., and of QUEEN BEATRICE, the first wife of the same monarch.

On the high road to Cava, 2 m. beyond Nocera, is the ch. of *S. Maria Maggiore*, in the village of the same name, originally an ancient temple, restored and employed as a baptistery in the early ages of Christianity. It resembles in its form *S. Stefano Rotondo* at Rome. The interior is damp, and is falling into ruin; its arched roof is supported by a double row of 28 columns, of different orders and different lengths, of which 5 are of oriental alabaster, and the rest mostly of precious marbles. In the centre is an octagonal baptismal font. Some Roman statues were found near it in 1843.

The valley widens out between No-

cera and La Cava, and is diversified by hamlets, churches, villas, and ruined castles, embosomed in trees, or surrounded by vineyards and cornfields, presenting a scene of cultivation and homely beauty which will explain the influence of the spot in forming the taste of Claude. The road passes through plantations of poplars which are topped to serve as props for vines. The numerous long narrow towers scattered over the country, having at a distance the appearance of columns, are used for catching wild pigeons. The mode of capturing the birds is peculiar to the district of La Cava. In every tower one or more slingers are stationed, who are warned by criers, called *gridatori*, of the approach of the birds; they then throw their slings, furnished with white stones, towards those parts of the field where the nets are spread; the birds instantly follow the lure, and are captured in great numbers.

CAVA.

Inns: *Hôtel de Londres*, very good; *Hôtel Victoria*, also well spoken of. Cava is a flourishing town of 13,000 Inhab. It consists of one long street with arcades under the houses similar to those of Bologna; it is a frequent resort of the Neapolitans and foreigners during the summer and autumn, when furnished apartments may be found at a moderate expense.

The chief interest of Cava is the Benedictine Monastery, called *LA TRINITÀ DELLA CAVA*. It was founded in 1025, by Guaimar III., the Lombard Prince of Salerno, the grandfather of Sigelgaita the second wife of Robert Guiscard. S. Alferius was the first abbot. The road to the monastery leads through vineyards and chestnut-trees, backed by the high peaks of Mte. *Finestra*. The monastery is embosomed in the wildest scenes of wood and mountain, but the style of its architecture is not in harmony with its romantic position.

The *Church* contains the tombs of —1st, S. ALFERRUS, the founder of the convent; 2nd, *Sibilla*, the second wife of King Roger, and the sister of the Duke of Burgundy; she died at Salerno. 3rd, of several Antipopes, with whose history the monastery has been singularly associated. Theodorice, the antagonist of Paschal II. (1110), died here as a simple monk: and a stone, with a mitre reversed, in the walls of the ch., is supposed to mark the grave of the Antipope Gregory VIII., appointed by the influence of the Emp. Henry V. in opposition to Gelasius II. (1118). Its organ is one of the best in Italy. A passage behind the vestry leads to what was the ancient monastery, built in the Gothic style under the rock, and now used as store rooms. Beneath the monastery there is a large *Grotto*, or cavern in the limestone rock.

But the great attraction of the monastery are its vast ARCHIVES, containing 40,000 parchment rolls, and upwards of 60,000 MSS. on paper. Many of the Diplomas, which amount, with the Papal Bulls, to 1600 in number, relate to the early and mediæval history of Italy. In this respect, Cava, like Monte Casino, is a perfect mine of national history during at least 4 centuries; and it is much to be desired that some competent person would publish a complete analysis of its treasures,—a task which the admirable classed catalogues of Padre Rossi, the archivist, would materially facilitate. The collection commences with a diploma of 840, in which Radelchi, Prince of Beneventum, assigns to the Abbot of Santa Sofia some property which had been forfeited to him by a rebel. Two are diplomas of the Guaimari, princes of Salerno, with their effigies still perfect on the seals, though they date from the 9th and 11th centuries. Another, dated 1120, with a golden seal, is a diploma of King Roger of Sicily, granting to this monastery several lands in the island of Sicily, with some Saracenic and Christian slaves. Another is a diploma of Baldwin VI., King of Jerusalem, granting the freedom of navigation to the ships

of the monastery. The Bulls date from the year 500, and include several which are inedited. The judicial documents afford a very curious insight into the domestic and social habits of the middle ages, particularly those of the Lombard period. Among them may be mentioned the celebrated example of the *morgengabe* of 793, or the deed of gift by which the husband assigned a part of his property to his wife on the morning after marriage; a curious deed of 844, by which the seducer, who was unable to pay the fine imposed on him, is handed over to the damsel as security for the payment; and the deed of conveyance by the stick (*per fustem*). In addition to these the family, municipal, and ecclesiastical registers, and other documents of a local character, are of inestimable value as illustrating the civic history and topography of the kingdom. Giannone and other writers availed themselves largely of these materials, and Filangieri composed within the monastery his famous work on the Science of Legislation.

The *Library* was formerly rich in rare and curious MSS., but many have been stolen or dispersed. At present the collection contains about 60 MSS. ranging from the 7th to the 14th cent. The *Codex Legum Longobardorum*, dated 1004, contains a more complete digest of Lombard law than any other in existence. The illuminated Bibles are of great beauty, and a Collection of Prayers is enriched with exquisite miniatures by Beato Angelico da Fiesole. Another treasure of great value is the MS. *Latin Vulgate*, which every biblical scholar will regard with attentive interest. It is a quarto MS. of the Old and New Testaments, of the text of St. Jerome, after the reading of Idacius Clarus (Vigilius), who was Bishop of Thapsus at the end of the 5th cent. It is beautifully written on vellum, in small cursive character, with three columns in a page and no divisions between the words, except an occasional full point at the end of the sentences. At the suggestion of Cardinal Mai, who considered it as old as the 7th cent. at the latest, Leo XII. ordered an exact

transcript to be made of it for the Vatican Library. The MS. was first described by the Abbé Rozan; it has since been noticed by Cardinal Wiseman, who supposes, from the dogmatic manner in which every argument in favour of the divinity of Christ is urged by the copyist, that it was written during the Arian controversy. The copyist has introduced these arguments in marginal notes, written in such minute character, that some of them are illegible without the aid of a lens. The MS. is relied upon as an authority by Wiseman and other recent advocates of the authenticity of the verse of the First Epistle General of John, called "the verse of the three heavenly witnesses." The question at issue on this verse, so learnedly argued by Porson, Burgess, Turton, Mill, and other English scholars, is whether the verse was ever written by the Apostle John, or whether it found its way into the MS. of the Latin Vulgate from a marginal Scholion; since it does not appear either in the text or margin of any Greek MS. down to the 16th cent., and only in two of the whole 151 Greek MSS. of the Scriptures which are now known to exist. The version of Cava contains this verse. As, however, it omits from the fourth verse of the context the words—*hic est victoria quæ vincit mundum*, and transfers the 8th verse before the 7th, we quote the entire passage. It will be found in our version as 1 John v. 4, 5, 6, 7, 8. *Quoniam homine quod natum est ex Deo vincit mundum. Fides nra. Quis est autem qui vincit mundum nisi qui credit quia Ihs filius Dei est. hic est qui venit per aquam et sanguinem et spm Ihs Xps. Et non in aqua solum sed in aqua et sanguine et spm. Spiritus est qui testificatur qam Ihs est veritas. Quia tres sunt qui testimonium dant in terra. Spiritus et aqua et sanguis. et hii lunum sunt in Xpo Jhu. Et tres sunt qui testimonium dicunt in celo. Pater. verbum. et sps. et hii tres lunum sunt.* To the latter verse the copyist has

added the following marginal note against the Arians: *Audiet hoc Arius et ceteri.*—The early printed books amount to about 600. Among them is Gerson *De Passionibus Animi*, Mentz, 1467; the *Biblia Latina Vulgata*, Venice, in folio, 1467; the Editio princeps of Eusebius's *Historia*, printed in Gothic type about 1470, of Politian's translation of Herodian's *Historiarum*, Rome, 1493; of Thomas à Kempis' *De Imitatione Christi*, printed by Gunther Zainer; the folio Jurenal of 1478, and the Tibullus of 1488. Salvator Rosa is said to have resided at Cava, and to have embodied many of its scenes in his best pictures. Of the numerous beautiful rides that there are round Cava, we shall only mention, 1. The ride from the hotel to the monastery of *la Trinità*, which falls eventually into the usual road to it. 2. The ride to the summit of *Monte Finestra*: the last part of the path must be made on foot. 3. The ride to the village of *S. Lucia*. 4. The ride to the top of the hill of *S. Liberatore*, which commands at once the bay of Salerno and the valley of Vietri and Cava with all their villages; and the descent thence on the Salerno side.

From the monastery of *La Trinità* there is a mule-track commanding fine views, which crosses the summit of *Capo d'Orso*, and descends by *S. Maria dell'Avvocata* to *Materi*.

Leaving Cava for Salerno, we descend the valley for about 3 m. through exceedingly fine scenery, the road running by the side of a ravine with a torrent, and the village of *Molina* at the bottom, till it reaches Vietri. An aqueduct crosses the whole breadth of the ravine.

VIETRI (5000 Inhab.), beautifully situated at the extremity of the valley, on the Gulf of Salerno. The road passes through the town by a long street; in the ravine below it are several villas situated amidst the picturesque scenery of the valley. Just before entering the town, the new road of the *Costiera* to Amalfi branches off on the rt., crossing the deep ravine by

a handsome bridge on a double tier of arches. The high road proceeds round the base of the mountain, along the coast of the gulf, to

June 10 — 15. 1867.
SALERNO.

Inn.—The *Vittoria*, good;—another very fair on the quay near to the sea shore. Carriages will always be found in readiness on the arrival of the trains at Cava to proceed to Salerno, fare 5 or 6 carlini; as well as for Amalfi and Pæstum, fares 3 and 5 piastres.

Salerno (16,000 Inhab.) is beautifully situated at the N. extremity of the gulf to which it gives name, partly on the slopes of the S. Apennines which protect it on the N. and E., and partly on the skirts of the fertile plain which forms the curve of the gulf.

It is an archiepiscopal city, the capital of *Principato Citra*, and the residence of a large number of the nobility of the principality. The society during the summer season is said to be agreeable, and there is a good theatre. The traveller who happens to visit it during the September fair will see a great display of cattle and a singular collection of costumes.

The old city is irregularly and badly built, and its narrow and dirty streets were inconvenient until the construction of the Marina, which is 1 m. long.

The *Cathedral* alone remains to mark the importance of Salerno in the middle æges; but it has been so much altered at recent times that its characteristic architecture has been destroyed. It was founded and dedicated to St. Matthew in 1084, by Robert Guiscard, who adorned Pæstum of its bas-reliefs, its columns of verde-antique and other ornaments, in order to embellish it. The quadrangle is surrounded by a peristyle of ancient columns, part of the ruins of Pæstum. In the centre formerly stood a granite basin, now in the Villa Reale at Naples. Round the en-

closure are 14 ancient sarcophagi, converted by the Normans and their successors into Christian sepulchres. The bronze doors were erected by Landolfo Butromile, in 1099. The interior, modernised and whitewashed, is more remarkable for its Crypt and its historical tombs than for its architecture. The TOMBS include those, among others, of SIGELGAITA, the second wife of Robert Guiscard; ROGER BURSA, their son; DUKE WILLIAM, the son of Roger Bursa, at whose death the direct line of the Norman dukes became extinct; and Gregory VII., HILDEBRAND, who died here in 1085, the guest of Robert Guiscard, who survived him only two months. His last words commemo-
rate his persecution by the Emperor Henry IV.: *Dilexi justitiam et odii iniquitatem; propterea morior in exilio*. His tomb was restored in 1578 by the Archbishop Colonna, who wrote an inscription for it: on opening the vault, the body of the Pope is said to have been found perfect, and still clothed in the pontifical robes.

The two pulpits and the archbishop's throne, which are said to have been executed by order of John of Procida, are fine examples of the rich mosaic work which was introduced into Italy by Greek artists. The crypt, which is rich in ornament and mosaics, contains the body of the Evangelist St. Matthew, which is said to have been brought here from the East in 930. It contains also the tomb of MARGARET of ANJOU, Queen of Charles Durazzo and the mother of Ladislaus and Joanna II. The altar of St. Matthew and the Confessionals are the work of *Domenico Fontana*. The three antique sarcophagi in the ch. are singular ornaments for a religious edifice, and for the tombs of Christian prelates. Two of them, containing the bodies of archbishops of Salerno, represent the Triumphs of Bacchus and Ariadne; the third, which now forms the base of a monument erected in the last cent. to another archbishop, represents the Rape of Proserpine.

There are many other chs. in Salerno,

but they contain nothing worthy of observation. In the Archbishop's stable are six columns, said to have been brought from Paestum.

Salerno became a Roman colony under the empire, and was celebrated by the Latin poets for the beauty of its situation. In the history of the middle ages, it occupies a prominent place as the only port which the princes of Benevento possessed on the S. coast of Italy, and which they often made their permanent residence.

After the break-up of the Duchy of Benevento, Salerno had its own Lombard princes down to the middle of the 11th cent., when, after a siege of 8 months, it was captured by Robert Guiscard, who was wounded in the breast during the attack. From this period it became one of the seats of the Norman government. The Parliament of Barons, by which Roger was declared King of Naples and Sicily, was held within its walls in 1130. In 1193, during the long war between Tancred and Henry VI., Henry had left the empress Constance, the daughter of King Roger, at Salerno, while he returned to Germany; but Tancred, in his absence, gained so many advantages over the forces left behind, that the people of Salerno, to ingratiate themselves with the king, delivered the empress into his hands. Tancred, who was her nephew, immediately sent her with all honour to Germany; but the Emperor, while appreciating this act of the king, punished the Salernitans for their breach of faith by razing their city to the ground. The princes of the house of Suabia restored the town in the following cent. It was the birth-place of John of Procida.

The fame of Salerno in the middle ages was founded chiefly by the *School of Medicine*, to which it gave its name. Petrarch calls it the *Fons Medicinæ*, and St. Thomas Aquinas mentions it as standing as pre-eminent in medicine as Paris was in science, or Bologna in law:—*Parisiis in scientiis, Salernum in medicina, Bononia in legibus, Aurelianum in auctoribus floruerunt.* "The

treasures of Grecian medicine," says Gibbon, "had been communicated to the Arabian colonies of Africa, Spain, and Sicily; and in the intercourse of peace and war, a spark of knowledge had been kindled and cherished at Salerno, an illustrious city in which the men were honest and the women beautiful." The maxims of the School of Salerno were abridged in a string of aphorisms in Leonine verses of the 12th cent., and dedicated to the *Rex Anglorum* Edward the Confessor. As a specimen of this work we give the following eulogium of the virtues of sage tea:—

*Cur moriatur homo, cui salvia crescit in horto?
Contra vim mortis non est medicamen in hortis?
Salvia salvatrix, nature conciliatrix,
Salvia cum ruta faciunt tibi pocula tuta.*

It must not, however, be supposed that the Salernian doctors confined their prescriptions to these preparations of simples, or that their remedies were always of the same sort. The following is of a totally different character, and was no doubt more frequently followed:—

*Si nocturna tibi noceat potatio vini,
Hoc ter mane bibas iterum, et fuerit medicum.*

The school attained its greatest celebrity in the 12th cent. No person was allowed to practise medicine in the kingdom who had not been examined by this college. Proofs of legitimacy, and of having studied medicine for seven years, were required from the candidates. The examination was public, and consisted of expositions of Galen, Hippocrates, and Avicenna; and after the examinations, the graduate was to practise for one year under a physician. Surgeons were to attend the medical course for a year previous to examination, and no druggist was allowed to dispense medicines unless he had received a certificate from the college.

The port of Salerno was commenced in 1260, by Manfred, who commissioned John of Procida to superintend the work. In 1818 it was completed by King Robert, but it is now almost filled up with sand.

Some of the public buildings, among

which is the Palace of the Intendente, are remarkable for their architecture.

The lofty hill which rises immediately above the city is crowned by the extensive ruins of the *Citadel*, before which Robert Guiscard received his wound. The reader of Boccaccio will recollect that it is also the scene of the secret nuptials and tragical death of Sigismonda and Guiscardo, the one the daughter and the other the page of Tancred.

From Salerno excursions may be made to Pæstum, Amalfi, and Sorrento. The routes by which the two latter places may be reached have been described in our account of Amalfi. An excursion can also be made to Avellino (Rte. 148), and thence either return to Naples by Monteforte, or proceed to Benevento by Montesarchio (Rte. 146).

Itin. 13. 186. PÆSTUM.

Of all the objects that lie within the compass of an Excursion from Naples, Pæstum is perhaps the most interesting. A journey to the South of Italy can hardly be considered complete if Pæstum has not been visited.

By the aid of the railway it is now easy to visit Pæstum from Naples. The best mode is to go to Cava, where there is a good *Inn*, by an afternoon train, thence by a carriage to Salerno, and sleep there on the first night; on the second day to take a carriage to Pæstum, return to Salerno, or even to Cava, in time for the last train for Naples, or sleep at Cava or Salerno, and return on the third day to Naples by the same route, or vary it by combining the excursion with one to Amalfi and Sorrento. If Cava and Salerno have not been visited before, by going to Nocera by an early train here will be time on the 1st day to see the Ch. of S. Maria Maggiore, the

Monastery at Cava (p. 262), and the Cathedral at Salerno. The cost of a carriage with 2 horses from Cava to Salerno is 6 carlini. Travellers who are pressed for time, and wish to have a brief sight of the Temples, can perform the journey in a single day, starting by the earliest train to Cava, and posting thence to Pæstum and back. Pæstum can also be reached in a day from Cava, where carriages may be hired for the excursion. In this way the traveller can also return in time for the last train to Naples.

The road from Salerno through Battipaglia to Pæstum is charged $4\frac{1}{2}$ posts, the real distance about 24 Eng. m., and is performed in from $3\frac{1}{2}$ to $4\frac{1}{2}$ hours: fare of a good roomy carriage 4 to 5 scudi, and 1 for buonamano. From Eboli to Pæstum, by Persano, there is a road of 14 m.

On leaving Salerno the high-road to Calabria (Rte. 155) is followed as far as *Battipaglia*, a small village on the Tusciano, where the branch-road to Pæstum diverges on the rt. The route now lies across the unhealthy plain between the Tusciano and the *Sèle*. This river, the *Silarus*, was formerly crossed by a bridge constructed by Murat, but destroyed by the floods; it must therefore be passed in a ferry-boat, a process which often causes a detention of half an hour. When increased by the rains, considerable inconvenience arises from the impossibility of conveying a carriage across in the boat; in this case travellers must endeavour to procure some means of conveyance on the other side of the river, or walk a distance of 4 miles.

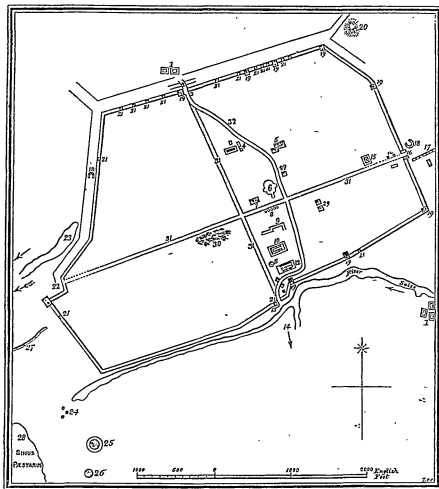
The *Silarus* was celebrated in ancient times for its calcareous incrustations:

Nunc Silarus quos nutrit aquis, quo gurgite
tradunt
Duritiem lapidum mersis inolescere ramis.

SIL. ITAL. VIII. 582.

In flumine Silaro ultra Surrentum, non virgulta modo immersa, verum et folia lapidescunt.
—PLINY.

On the plain between this river and Pæstum Crassus defeated the army of Spartacus. Near its banks in the 15th

Ground Plan of the Ruins of PÆSTUM in 1855.

REFERENCES.

- | | | |
|----------------------------------------------------|---------------------------------------------------------------|----------------------------------------------|
| 1. Tombs. | 12. Basilica. | 22. Marine Gate. |
| 2. Bridge. | 13. Porta Justitia. | 23. Fons Lupata. |
| 3. Porta Aurca. | 14. Lucinella. | 24. Remains of Columns. |
| 4. Small Temple, supposed to be of Ceres or Vesta. | 15. Pyramidal edifice. | 25. Circular edifice and Travertin deposits. |
| 5. Modern Church. | 16. Gate of the Syren, from the sculptured figure of a Syren. | 26. Modern Tower. |
| 6. Amphitheatre. | 17. Aqueduct. | 27. Traces of an Aqueduct. |
| 7. Supposed Temple of Pæce. | 18. Cisterns. | 28. Site of the Ancient Fort. |
| 8. Short Columns. | 19. Ruined Towers along the City walls. | 29. Modern Farm Buildings. |
| 9. Forum Pæstanum. | 20. Circular Mound. | 30. Travertin incrustations. |
| 10. Large Temple of Neptune. | 21. Secret Passages. | 31. Vestiges of the Ancient Streets. |
| 11. Circular excavation. | | 32. Modern Road. |

Circuit of the Walls, 4577 Yards.—Area within the Walls, 1,101,350 Square Yards.

cent. a battle was fought between the rebellious Barons and the troops of Ferdinand I. when the latter were defeated. N. of the junction of the Calore with the Sele, and between the two rivers, is the Royal Hunting-ground of *Persano*, backed by the range of *Monte Albano*. It is 30 m. in circumference, and contains a villa residence.

After passing the Sele, prettily placed on the hills to the E. is seen *Capaccio Vecchio*. Its ancient Cathedral is almost the only building remaining. Higher up the hill is *Capaccio Nuovo*, a thriving village, where the inhabitants removed to a healthier spot. Soon after we discover the Temples. The plain extending from Battipaglia to Pæstum is tenanted by wild horses, buffaloes, swine and sheep, guarded by fierce dogs. The *Salso*, which formerly flowed by the walls of the city, is now choked with sand and calcareous deposits, and it overflows the plain, forming stagnant pools, the resort of herds of buffaloes. But within these 10 years cultivation has been creeping over the waste tract, owing chiefly to the industry of the inhab. of Capaccio Nuovo.

The origin of PÆSTUM, or POSEIDONIA as it was called previous to the Roman conquest, has been attributed by some antiquaries to the Phœnicians, and to the Etruscans by others; while many have endeavoured to assign to it a more remote origin still. Yet the only historical account we have of its origin from Strabo is, that it was founded by a colony from Sybaris, probably when that city was in its highest prosperity. Strabo adds that it was originally founded close to the shore, whence it afterwards removed inland. Its foundation must have taken place at least B.C. 600, for it was a flourishing colony when the Phœceans founded *Gelia* in the reign of Cyrus, about 540 B.C., since Herodotus tells us that they employed a Posidonian as the architect of their city. After the defeat of Pyrrhus, B.C. 273, Posidonia shared the fate of all the possessions of the Lucanians, and became a Roman colony under the name of PÆSTUM. Athenæus tells us

that the Posidonians, after the loss of their independence, and the abolition of their Greek customs, assembled annually at a solemn festival to revive the recollection, and weep in common over the loss, of their suppressed rites and language. Pæstum soon declined in importance as a Roman colony. It is indeed scarcely mentioned from this period to the era of the Latin poets. In the time of Strabo the atmosphere was already contaminated by malaria, and, as the population diminished, the cultivated plain gradually became converted into marsh-lands. The fall of the Roman empire hastened the ruin of the city. It was one of the first cities in S. Italy which embraced Christianity. The Saracens destroyed it in the 9th cent. The few remaining inhabitants, accompanied by their bishop, took refuge in the hills, and there founded the town of Capaccio Vecchio. Since that time the site has remained unoccupied. The ruins were despoiled by Robert Guiscard, to construct and enrich the Cathedral of Salerno.

The ancient Walls of the city, built of large masses of travertine, are still erect throughout their entire circumference. They form an irregular pentagon, 2½ m. in circuit, and are in many places 12 ft. high. Remains of 8 towers and 4 gateways may be traced; the E. gateway is almost perfect, and its arch, nearly 50 ft. high, is entire. Upon its keystones are the vestiges of two bas-reliefs, representing a syren and a dolphin; the style of sculpture in these reliefs, though much defaced, has given rise to many conjectures on their origin. Some remains of the *Aqueduct* from the neighbouring mountains may be seen outside this gateway, with some fragments of the pavement of the streets. From the construction of the walls, and especially of the gateway, it is evident that they are much more recent than the temples. In approaching Pæstum from Salerno, the area within its walls is entered by the N. gateway, outside which was a Necropolis, where several tombs containing Greek armour and vases have

been discovered. One of the tombs recently opened has beautiful paintings on the walls, representing the departure of warriors, but nothing was found in it but the head of a spear.

The Temples.—These magnificent ruins are, with the exception of those of Athens, the most striking existing records of the genius and taste which inspired the architects of Greece. It is remarkable that they are not even alluded to by any ancient writer, although they are doubtless the most venerable examples of classical architecture in Italy. The principal and most ancient of these temples is the central one of the three, known as the

Temple of Neptune.—(Length of upper step of stylobate, 195 ft. 4 in.; breadth, 78 ft. 10 in.; height of columns, including capitals, 28 ft. 11 in.; diameter of columns at base, 6 ft. 10 in.; number of flutings, 24; entablature, 12 ft. 2 in. Cella: length, 90 ft.; breadth, 43 ft. 4 in. Columns of the cella: height, including capitals, 19 ft. 9 in.; diameter at base, 4 ft. 8 in.; number of flutings, lower range, 20; upper range, 16.) This temple, which is coeval with the earliest period of the Grecian emigration to the South of Italy, "possesses," says Mr. Wilkins, "all the grand characteristics of that pre-eminent style of architecture. Solidity, combined with simplicity and grace, distinguish it from the other buildings. . . . Low columns with a great diminution of the shafts, bold projecting capitals, a massive entablature, and triglyphs placed at the angles of the zoophorus, are strong presumptive proofs of its great antiquity; the shafts of the columns diminish in a straight line from the base to the top, although at first sight they have the appearance of swelling in the middle." This deception is caused by the decay of the stone in the lower part of the shafts. The temple of Neptune was hypæthral, or constructed with a cella open to the sky; not a single column is wanting, and the entablature and pediments are nearly entire. The building consists of two peristyles, separated by a wall; the

outer peristyle has 6 columns in each front, and 12 in each flank exclusive of those at the angles; upon these 36 columns rest an architrave and frieze. The stylobate is a parallelogram of 3 steps; 5 other steps gave access to the cella, the floor of which is nearly 5 feet above the level of that of the peristyles. Part of the wall of the pronaos, in which the staircase was inserted, is still traceable in the S.E. angle of the cella, which was separated into three divisions by stories of smaller columns divided by a simple architrave; all the columns of the lower file, 14 on each side, still remain, and 7 of the upper—4 on the S. and 3 on the N. side. The stone of which the temple is constructed is Travertine, a calcareous deposit, which forms the surface of the plain: it is similar to the stone so generally used at Rome in the Coliseum, St. Peter's, &c., and is full of petrified reeds and other aquatic plants. From the appearance of several columns, the entire edifice was covered with stucco, and painted, by which the cavities of the stone were concealed.

The Basilica, nearer to the S. gate and to the Silarus. (Length of upper step of stylobate, 179 ft. 9 in.; breadth, 80 ft.; height of columns, including capitals, 21 ft.; diameter at base, 4 ft. 9 in.; number of flutings, 20.)—The second temple in point of size and importance is generally called the Basilica, although it by no means corresponds with the usual construction of such an edifice. It is pseudo-dipteral (wanting the interior range of columns), and differs from every other building known, by having 9 columns in each front. Mr. Wilkins considers that this building is coeval with the Temple of Ceres; and that both exhibit a departure from the simple style of ancient architecture. The temple has a peristyle of 50 columns, having 9 in the fronts, and 16 in the flanks. The interior is divided into two parts by a range of columns parallel to the sides, of which only 3 remain; the first of these is supported by 2 steps, which have been considered conclusive evidence of the existence of a cella. Of

the entablature, the architrave alone remains, with some small fragments of the frieze; the pediments have altogether disappeared. Among the peculiarities of this edifice it may be mentioned that the shafts of the columns diminish from base to top in a curve; the capitals differ from those of any known temple, both in the form of the ovolo and the necking below it; the lower part of the ovolo is generally ornamented with sculpture, and the ante of the pronaos diminish like the columns, and have a singular projecting capital. The existence of a cella, and the division of the building into two parts, are regarded as satisfactory proofs that this edifice was neither a basilica nor an atrium, but a temple, dedicated probably to two divinities. This edifice is also built of travertine.

Temple of Vesta, sometimes called the *Temple of Ceres* (Length of the upper step of stylobate, 107 ft. 10 in.; breadth, 47 ft. 7 in.; height of columns, including capitals, 20 ft. 4 in.; diameter at base, 4 ft. 2 in.; number of flutings, 20; number of flutings in columns of pronaos, 24; supposed width of cella, 25 ft.).—This is the smallest temple, and the nearest to the Salerno gate. It is hexastyle peripteral; the peristyle is composed of 34 columns, of which 6 are in the fronts and 11 in the flanks, exclusive of the angles. Of the entablature, the architrave alone is entire; the W. pediment remains, and part of the E., with a fragment of the frieze. Within the peristyle it seems to have contained an open vestibule, a cella, and a sanctuary. The shafts of the columns of the peristyle diminish in a straight line; the intervals are little more than a diameter; the mouldings of the upper part, and the triglyphs, with one exception in the centre of the E. front, have all disappeared in consequence of the scaling of the sandstone of which they are built. The columns of the vestibule differ from those of the peristyle in the number of their flutings, and by having circular bases; but nothing remains of them beyond the bases of 4, and a small portion of the

shafts. The walls of the cella are destroyed.

"Approaching these temples from the solitary beach," says the author of 'Notes on Naples,' "their huge dusky masses standing alone amidst their mountain wilderness, without a vestige nigh of any power that could have reared them, they look absolutely supernatural. Their grandeur, their gloom, their majesty—there is nothing like the scene on the wide earth. . . . And thus are preserved, for transmission to after generations, relics of the art and refinement and civilisation of bygone times, as sublime as Homer's verse: and fitly they stand amidst Homeric scenes. The Tyrrhene waters wash their classic shores, and, blue and misty through the morning haze, lies the Syren isle of Leucosia off the Posidian point. Minerva's foreland is athwart the sea; and, if Æscan tales are sooth, the Trojan hero landed here at the Posidonian port."

The Amphitheatre, &c.—Between the Temples of Neptune and Vesta, there are traces of three buildings: the eastern was an Amphitheatre, as its form indicates; the second is a pile of ruins, with a broken entablature, capitals, and pilasters, supposed to be the remains of a Circus or Theatre. A little W. of the Amphitheatre, marked by the inequality of the ground, are the ruins of another edifice, discovered, in 1830, and supposed to be those of a Roman building, to which the name of Temple of Peace has been given.

Pæstum was celebrated by the Latin poets for the beauty and fragrance of its roses, which flowered twice in the year:—

Atque equidem, extremo ni jam sub sine laburum
Vela traham, et terris festinem advertere proram;
Forsitan et pluvies hortos quæ cura colendæ
Ornaret, canerem, bifertique rosaria Pæsti.
VINGIL. Geog. IV. 316.

Leucosiamque petit, tepidique rosaria Pæsti.
OVID. Metam. XV. 708.

Propertius mentions them in a beautiful passage, as an instance of mortality:—

Vidi ego odorati victura rosaria Pæsti
 Sub matutino cocta jacere nota.
Eleg. iv. 5, 59.

Ausonius records their freshness at sunrise from personal observation :—

Vidi Pæstano gaudere rosaria cultu
 Exoriente novo roscida Lucifero.
Idyll. xiv.

These roses have disappeared ; though a few plants may be found near the ruins of the temples, flowering regularly in May, which Mr. Hogg states agree best with the *Rosa Borreri*. (Linn. Tr. vol. xii.) The violets of Pæstum were also as celebrated as its roses. Martial commemorates them in the same passage with the honey of Hybla :—

Audet facundo qui carmina mittere Nerva,
 Pallia donavit glaucina Cosme tibi,
 Pæstano violas, et cana ligustra colono,
 Hyblæis apibus Corsica mella dabit.
Epigr. Lib. ix. 27.

The acanthus grows luxuriantly within the precincts of the temples and around them.

It has been frequently stated that the ruins of Pæstum remained unknown until late in the last cent. The absurdity of such a story may be estimated by the fact that the town of Capaccio, where the bishop and his clergy resided, looks down upon the Temples ; and that the only road affording a communication between Salerno and the town of *Vallo* and the district of the *Cilento*, always passed by Pæstum and close to the ruins.

The spot where Mr. Hunt and his wife were murdered in 1824 is on the road to Eboli. They had slept at that town, and his servant had placed on a table near the window the contents of a dressing-case, which were mounted in silver, and Mrs. Hunt's jewels. A girl belonging to the inn saw them, and spread the report that an Englishman, carrying with him enormous treasures, was going to Pæstum, upon which 18 men set out from Eboli, to intercept the spoil. Mr. and Mrs. Hunt, after visiting the Temples, were returning in an open calèche, when they were stopped about 3 m. from Pæstum. Mr. Hunt at first showed some resistance, but his

wife having implored of him to surrender at once, he stooped to take the dressing-case lying at the bottom of the carriage. One of the brigands, who was at the window of the carriage, fancying that Mr. Hunt was going to seize the pistols, instantly fired ; the ball mortally wounded Mr. Hunt and his wife. Another of the brigands exclaimed, "What have you done?" and the murderer coolly answered, "*Ciò ch' è fatto è fatto.*" These facts were brought out by the judicial investigation, the result of which was that 17 out of the 18 robbers were identified by a shepherd boy, who witnessed the whole affair while concealed in a thicket. These men were executed, and the 18th confessed on his death-bed.

Near the *Portus Alburnus*, at the mouth of the Silarus, was the celebrated Temple erected in honour of Juno Argiva, by Jason and the Argonauts : its situation is placed by Strabo on the l. bank of the river, and on the rt. by Pliny ; the best topographers coincide in the position assigned to it by Strabo.

THE LUCANIAN COAST.

Travellers desirous of extending their researches further S., along the shores of ancient Lucania, will find a new road, connecting Salerno with Vallo, which will enable them to prolong their journey from Pæstum.

This road leaves Pæstum, and proceeds inland to the village of *Prignano*. Beyond it is Torchiara, where a horse-path diverges from the main road to *Agropoli*, a fishing town picturesquely situated in one of the last inlets of the Gulf of Salerno. It was the retreat of the Saracens after they were defeated at the Garigliano. S. of it, beyond *Castellabate* (4200 inhab.), is the *Punta di Licosa*, the S. promontory of the Gulf of Salerno, the *Promontorium Posidium* of the ancients, on which the Romans had several villas. The island

off this point still retains in the name of Licosia its ancient name, *Leucosia*, so called from one of the Syrens. The country between Frignano and Vallo is thickly interspersed with villages, and clothed with oak and chestnut-trees.

The road, after leaving Torchiana, passes through the small village of Rolino, and crosses the Alento, the ancient *Heles*, called a *nobilis amnis* by Cicero; it follows its l. bank for a short distance, and passes below the village of Sala di Gioi. Near this is the *Monte della Stella*, supposed to mark the site of *Petilia*, the capital of Lucania: on the summit several ruins are still visible.

VALLO, about 20 m. from Paestum, the capital of a district, is an agricultural town of 8000 Inhab.; it contains little to interest the traveller except its scenery, and the places of classical interest in the neighbourhood. About 2 m. from the mouth of the Alento, and 8 m. from Vallo, is a lofty insulated hill, called *Castellammare della Bruca*, supposed to mark the site of

VELIA, a colony founded by the Phocæans after their evacuation of Corsica (B.C. 540). It was famous for the Eleatic school of philosophy, founded by Zeno the disciple of Parmenides. After it became a Roman colony, Paulus Æmilius was ordered there by his physicians, and derived great benefit from the air. Cicero frequently resided in it with his friends Trabatius and Talna; and Horace tells his friend Numenius Vals, that he was recommended by his physician to visit it or Salerno for a disorder in his eyes:—

Quæ sit hysens Velie, quod cœlum, Vala,
Salerni,
Quorum hominum regio, et qualis via;
nam mihi Dais
Moss supervacuus Antonius.

Epist. l. xv.

On the summit of the hill are extensive remains of walls, built of polygonal masses of stone at the base, and covered with more recent superstructures of brick: many of the bricks bear Greek characters. About 15 m. fur-

ther down the coast is the promontory which still retains, as the *Punta di Palinuro*, the name of the pilot of Æneas, which the Cumæan Sibyl promised that it should eternally preserve. A ruin between Pisciotta and the promontory still bears the name of the *Sepolero di Palinuro*:—

Et statuent tumulum, et tumulo solemniamittent:
Æternumque locus Palinuri nomen habebit.
Æn. vi. 380.

The rivers Molpa and Mingardo fall into the sea on the E. side of this promontory. Not far from the Molpa, the *Melfes* of Pliny, are some ruins which are supposed to mark the site of a city founded by the Roman emigrants before they removed to Amalfi (page 251). Near it is a cavern called *La Grotta delle Osse*, from the number of bones which it contains, and which Antonini, in his work on Lucania, regards as those of the seamen of the Roman fleet wrecked here on its return from Africa during the consulate of Cneus Servilius Cæpio and Sempronius Blaesus, B.C. 254, a disaster which compelled Rome to renounce for a time the sovereignty of the seas. Recent researches have shown that these bones belong chiefly to ruminating animals.

Beyond the Mingardo is the village of Camerota, and 10 m. E. of it the town of POLICASTRO, which gives the name to the Gulf. It has never recovered the sack it sustained from Barbarossa in 1544. It is supposed to stand upon the site of the ancient *Pyxus* or *Buxentum*, a colony from Rhegium, whose name is preserved by the *Basento*, a river that flows into the sea $\frac{1}{2}$ m. W. of Policastro. 8 m. S.E. of the latter town is *Sapri*, where several ruins and vestiges of a port are supposed to mark the site of the *Scidrus* of Herodotus, where the Sybarites settled after the destruction of their city.

From Sapri a path of 12 m. falls into the high road to Calabria, near Lagonegro (Rte. 155).

. III.

SARNO, PALMA, NOLA.

A branch of the Caserta Rly., starting from the Cancello Stat., leads direct to Nola, which can therefore be easily visited from Naples. But the traveller who spends the summer at Castellammare or at Sorrento, by following a different rly., may visit at the same time Sarno and Palma. From Scafati or from Pagani, to either of which he may go by rly., a road traverses the plain to Sarno through the village of S. Valentino, whose ch., with its clustered cupolas, resembles a Turkish mosque. In 1853 a Roman villa of considerable extent was discovered between Scafati and Sarno, at a depth of only 3 or 4 ft. below the surface of the soil.

7 m. *Sarno* (from Scafati), a fine but rather unhealthy town, with 14,700 Inhab., is crowned by the picturesque ruin of its mediæval castle, once the principal stronghold of its Count Francesco Coppola, during the conspiracy of the barons against Ferdinand of Aragon, and now a favourite subject for the pencil of the artist. It takes its name from the river Sarno, which gushes from the rock on the N. of the town in a clear and abundant stream. Here Walter de Brienne, the son-in-law of Tancred, died a prisoner in 1205, from the wounds received in his expedition against Frederick II. Between Sarno and Palma are the remains of the Roman aqueduct which supplied Naples and Misenum with the waters of the Sabbato (page 77).

4 m. *Palma*, prettily situated on a hill opposite to Ottaino, on the lower slopes of the hills that encircle Vesuvius. There is a large feudal mansion belonging to the King of Naples, situated at the foot of a wooded hill, on which are the ruins of an extensive castle.

The route from Torre dell' Annunziata through the village of Poggiomarino,

though shorter than the former, is less agreeable, in consequence of the deep sand which covers the plain of this side of Vesuvius; it joins the former road at Palma, about 10 m. from Torre.

4 m. *NOLA*, an episcopal city, of 12,500 Inhab., in the plain, still retains the name and site of one of the most ancient cities of Campania, famous for the resistance offered by its fortress to Hannibal after the battle of Cannæ:—

. . . Pœno non pervia Nola.
SIL. IT. VIII. 536.

It was the place where Augustus died, A.D. 14. This event took place, according to Tacitus, in the same house and chamber in which his father Octavius had expired. Nola has supplied the museums of Europe with one of the most valuable classes of Fictile Vases of the Archæic period. These vases, known by the name of Nolano-Egyptian, and of which there are three magnificent examples in the Museo Borbonico, resemble those of Corinth in their general character, and are supposed to have been introduced by the Corinthian potters, Eucheir and Eupigrammos, who were brought into Italy by Demaratus about 600 years B.C. The material of the Nolan vases is a pale yellow clay; the figures are in maroon, some of the accessories are marked with a crimson pigment, the inner markings and details being frequently picked out with the point of a graver. Nola has also enriched the cabinets of numismatists with an immense quantity of coins, most of which bear the epigraph ΝΟΛΑΙΩΝΝ, a sufficient proof that the city was founded by a Greek colony. The interesting inscription in the Oscan language, known as the *Cippus Abellanus*, which was found near Atella, is preserved in the Museum of the Seminary at Nola. In the 5th centy. Nola became celebrated for the introduction of church bells, which are said by Polydore Virgil and others to have been invented by Paulinus, bishop of the city. From this circumstance the church bell is supposed to have been called *Campana* in low Latinity, a name derived from the province

of Campania, in which the city is situated. Nola was the birthplace of *Giordano Bruno*, the Dominican philosopher, who fled to England after he had become dissatisfied with his own church, and afterwards to Helmstadt, where he was protected by the Duke of Brunswick. On his return to Italy he was arrested at Padua, and burnt at the stake at Rome, in 1600, on the charge of heresy and atheism. Two of his works, including his very rare *Satire on Mythology*, entitled *Spaccio della Bestia Trionfante*, were dedicated to Sir Philip Sidney. *Merlano*, the sculptor, better known as *Giovanni da Nola*, was also born at Nola in 1478. From Nola a very agreeable excursion can be made to Avellino (see p. 332), and from the latter to Salerno, through a picturesque country, the latter a journey of 3 hrs.

THE DISTRICT WEST OF NAPLES.

I.

POZZUOLI, BAË, MISENUM, CUMÆ, LITERNUM, PHELGREAN FIELDS, ASTRONI, LAKE OF AGNANO, ETC.

The volcanic region which lies between the Gulf of Naples and the Bay of Gaeta, bounded on the E. by the promontory of Posilipo, is the "hallowed ground" of classical Italy. There is scarcely a spot in the whole district which is not identified with the poetical mythology of Greece, or associated with some name familiar in the history of Rome.

In every part of the district, as in that which surrounds Vesuvius, some of the local antiquaries, especially Martorelli and Mazzocchi, see a permanent record of the Phœnician colonisation of these coasts, in the names of the cities, the lakes, the hills, the headlands, and the islands which lie beyond them; names which commemorate some local peculiarity. Thus, Puteoli is con-

sidered to be derived from the Syriac פתולי *Petuli*, "contention" (rendered by the term "wrestlings" in the 8th verse of the 30th chapter of Genesis); confirming the statement of Strabo that the fertility of the soil caused frequent struggles for its possession. Avernus is derived from עורון *Evoron*, "blindness, or darkness." Lucrinus, from לקרן *Lēkeren*, "at the horn," or *port*, a term which explains the expression κέρας *Ákreáoio*, applied to it by Hesiod.

Phlegra, and Phlegreus, from פלה נרה *Phelē Gēroh*, "wonderful strife," a name appropriate to a tract which was the scene of the wars of the giants and the gods, which Polybius and Strabo have recorded as one of the ancient traditions of the country. Cumæ, from קומה *Komoh*, "an elevated place;" a word constantly used in the Scriptures in the same sense. Baïæ, from בוייה *Boiah* or *Bo-Jah*, a compound word, signifying, literally, "in it, God," or the "seat of deity."

Bauli, from בועל *Boal*, "the height." Misenum, from מישן *Meshen*, a "pointed rock." Elysium, from עלם *Eles*, "joy," or "rejoicing." Achæron, from עכור *Achor*, "trouble," a word which occurs in the same sense in the 7th chapter of Joshua. Litternum, from לחרנה *Liternoh*, "wild fowl," for which the neighbouring woods were so famous that the Romans called them the *Sylva Gallinaria*. Prochyta, from פרוחת *Perchoth*, "eruptions." Pithecusa, from פתח אש *Pethah-atish*, "open fire." Epomeus, from הפחם *Epechom*, "burning coal." Typhæus, from תאפה *Tyophe*, "what is baked by fire." Arimos, the *iv' Ápμios* of Homer, from which Virgil derived his *Inarime*, from הרים *Airim*, "breaking forth." Vesuvius, from בו שוביב *Vo Seveev*, the place of flame; or, more literally, "in it, flame."

Herculaneum, from הרה קליא *Horoh Kalie*, "pregnant with fire." Pompeii, from פיה פים *Pum Peeah*, "the mouth of a burning furnace." Summanus, one of the surnames of Jupiter, perpetuated by the present Monte Somma, from שכן *Somman*, "the obscure," or "the

ahady." Stabiae, from שטף *Seteph* or *Sheteph*, "the overflow," or the "inundated." Surrentum, from שירנהים *Shyr Neheym*, or "the Song of Lamentation," in allusion to the plaintive song which the early poets assigned to the three daughters of the Achelous. Capri, from כפרים *Cephorim*, or "the villages," a record of the two villages mentioned by Strabo as having existed in times anterior to his own.

The priesthood of the earliest Greek colonists took advantage of the mysterious terrors inspired by the volcanic phenomena, to engraft upon them the popular features of their mythology. Nothing was so calculated to excite the imagination of a poetical people as the craters of the Phlegrean Fields. It was natural that the priests of Cumæ should invest them with a superstitious character, and that the poets should borrow their imagery from them. Regarding the subject in this light, we may recognise the sources of many of the fables enshrined in the poetry of Greece and Rome. The priests of Avernus, pronouncing their oracles from the caves and secret passages of the woods which clothed its banks, became the Cimmerians dwelling among the darkness of a sunless region. The contests of the first colonists for the possession of the soil, amidst the constant manifestations of volcanic action, suggested the idea of the giants warring against the gods. The convulsions of Ischia typified the struggles of Typhœus under the rocks of Inarime; the lakes, the forests, the caverns, the mephitic vapours, the nocturnal fires, and the subterranean murmurs of the continent supplied, in all their variety, the well-known features of the Grecian Hades. The craters of the district were peculiarly calculated to suggest the minuter features of the Greek Inferno. The fountains of heated water would suggest the idea of the ever burning Phlegethon; the smouldering fires of the semi-extinct craters would suggest the horrors of Tartarus; the caves and tunnels of the mountains would represent the avenues of Orcus; while the brighter scenes of natural

beauty, made more beautiful by contrast, would inspire the idea of Elysium. Thus the external features of the country engrafted on historical traditions became the source of the most popular fables of antiquity.

The Italian antiquaries have endeavoured to define the actual scenes of the demonology of Homer, and to map the progress of Æneas through the mystic regions of the dead. But Homer in all his mythological descriptions left the localities purposely undefined; and although Virgil, blending the creations of his great master with the tradition of the Cumæan Sibyl and other local superstitions, makes Æneas travel in person through the world of spirits, it is impossible to suppose that he intended to describe the actual features or topography of the scene. The localities have retained their ancient names with scarcely any change, and will retain them for ever, associated with the legends of mythology, and the most glorious poetry which ever touched the heart of man.

Independently of the charm with which fable and poetry have thus invested the district, every bay and promontory on the coast is crowded with reminiscences of the greatest names in Roman history. The masters of the world were here content to share the possession of a single acre; the orators and philosophers sought the luxuries of a residence in scenes which combined the beauties of nature with the refinements of aristocratic life; and the patrician matrons of the empire did not disdain to share in the dissipations of Baïæ. What reflections are evoked by the mere mention of Hannibal, Scipio, Lucullus, Marius, Sylla, Pompey, Cæsar, Brutus, Antony, Augustus, and Agrippa! What pictures crowd upon the memory by the recollection of Tiberius, Nero, Hadrian, Antoninus Pius! And if we add to these the names of the men of letters whose memories still linger on the shores of Misenum and Posilipo, we shall have to associate with Homer and with Virgil, the names of Pindar, Cicero, Horace, Lucretius, Livy, the two Plinys, Martial, Seneca, Phædrus,

Athenus, Silius Italicus, and Statius. Last, but dearest to the Christian traveller, of all the personal reminiscences we shall mention, is that of the great Apostle of the Gentiles, who finished at Puteoli his long and perilous voyage from Caesarea, accompanied by St. Luke, by Aristarchus of Thessalonica, and by other prisoners whom Agrippa had sent with them to Rome under the care of the centurion Julius. At Puteoli, St. Paul was hospitably received by his countrymen belonging to the Tyrian quarter in that city, and remained with them a week before he went onwards to Rome.

Carriages.—The hire of a carriage from Naples to the Lake of Fusaro, returning by Baia, is 4 piastres. The best plan is, after reaching Bagnoli by either of the Posilipo roads, to drive through Pozzuoli to the Arco Felice, Cumæ, and the Lake of Fusaro; thence descend to Baia, and drive to the Piscina Mirabilis and to Miniscola; and after taking some refreshment in a small house commanding a fine view of the opposite promontory of Misenum, return to Baia, drive along the Lucrine Lake to the Sibyl's Cave on Lake Avernus, and return along the shore to Pozzuoli, whence, if there is time, the Temple of Serapis and the Solfatara may also be visited. To effect this it will be necessary to start early. If a *cicerone* be taken from Naples, his fee is 12 carlini. Competent persons may always be obtained at the principal hotels: at Pozzuoli the traveller will be assailed by numerous guides, who are perhaps better acquainted with the principal localities, and who may be hired for 6 or 8 carlini. Antonio del Giudice, No. 1, one of them, is an active and intelligent guide.

The old Roman road from Naples to Puteoli, called the *Via Puteolana*, or *Via Antiniana*, proceeded through Antignano and Il Vomero, to the point where the hill is pierced by the Grotta di Posilipo. When it reached that point it descended to Fuorigrotta, and proceeded thence over the Monti Leucogei and Monte Olibano to Pozzuoli,

where it joined the consular road called the *Via Campana*, a branch of the Domitian Way from Rome to Misenum. The ancient pavement can still be seen in some places.

Between Bagnoli and Pozzuoli there are evidences of the changes in the relative level of the sea, and land on the shores of this bay. The ancient cliff, which is of the older stratified volcanic tufa, is now separated from the sea by a low strip of land, composed of submarine deposits, containing shells of species which still exist in the Mediterranean. This deposit consists of horizontal beds of tufa containing imbedded fragments of pumice, obsidian, and trachyte, alternating with beds of scalloped fragments and ferruginous sand, containing the marine shells. In these beds are also fragments of mosaic pavements, and bones of animals, showing that they have been raised since the Roman times. In some places the surface of the deposit is 20 ft. above the present level of the sea; in others it is so low that it is necessary to protect it by a wall, as the sea is now encroaching upon it: indeed, since the construction of the new road, and the cuttings which it rendered necessary, very little of this deposit is to be seen. Mr. Babbage observed the wave-mark in the ancient cliff at the height of 32 ft. above the present sea-level, and found the cliff itself, along the line of that wave-mark, bored by lithodomi, the shells of which are still visible in the perforations they have drilled.

The road to Pozzuoli is very interesting. Beyond Bagnoli it cuts through the Monte Olibano, the *Opos Bárros* or the barren mountain, composed of the trachytic lava ejected by the ancient eruptions of the Solfatara, which recalls the lost city of *Allibà*, of which so many silver coins have been discovered in the neighbourhood, and the site of which is supposed to have been covered by the eruption of 1198. The lava of Olibano entered the sea with a front not less than a quarter of a mile broad, and upwards of 70 ft. high. It rests upon a thick deposit of scoræ and ashes: the tra-

chytic lava is extensively quarried here for building stone, giving employment to several hundred convicts. On the summit of the hill may be seen the specus or watercourse of the Julian Aqueduct, which traversed the mountain in its passage from Capodimonte to Misenum.

POZZUOLI.

Cicéroni.—On entering Pozzuoli, the traveller will be beset by *cicéroni* and by dealers in antiquities. For years the town has enjoyed the reputation of manufacturing these articles, which are made with considerable skill, and are buried in damp earth to give them the stains of age. The traveller should avoid making any purchases on the spot, however real the objects may appear.

POZZUOLI is situated on a point of land formed by the older tufa of the district, on the N. shore of the gulf. The earliest Cumæan colonists called it *Puteoli*, a name subsequently changed into that of *Dicæarchia*, in testimony, as Festus tells us, of the just principles of its government: *quod ea civitas quondam justissime régebatur*. About 500 years before the Christian era, this Cumæan colony was augmented by one from Samos. Three centuries later, the Romans made it the emporium of their eastern commerce, and restored the name of *Puteoli*. In the Second Punic War, the city was fortified by the Consul Fabius, whom the Roman Senate had sent with 6000 men to defend it against Hannibal, which he did with success. After the Social War it became a Roman municipium. Cicero describes it as a little Rome, *pusilla Roma*, and in one of his epistles to Atticus, calls the neighbouring coast *Puteolana et Cumana regna*. Augustus made it a Roman colony. Nero gave it the title of *Puteoli Augusta*; Vespasian added to this the epithet *Flavia*, and restored the roads of the district as an acknow-

ledgment of the support the city had given him against Capua, which had embraced the cause of Vitellius. Strabo describes it as being, in his time, a place of extensive commerce with Alexandria, a statement confirmed by numerous inscriptions discovered in the town, and relating to the merchants trading with Asia Minor, Syria, and Egypt. Two of these inscriptions are among the most important historical monuments found in Southern Italy. They are written in Greek capitals on two slabs, and are supposed to date from the reign of Marcus Aurelius. The first is a letter from "the Tyrians dwelling in Puteoli" to the senate and people of "Tyre, the metropolis of Phœnicia." The second is the senate's answer. The letter reminds the senate of the ancient superiority of the Tyrian station, or as we should now say the Tyrian *Factory* at Puteoli, to the other stations in the city, both in magnificence and magnitude. It represents the diminished number of its members, the tax imposed by the Roman government for permission to reside, the necessary expense of maintaining the sacrifices and worship of the paternal deities in the Temples, the cessation of fees from navigators and merchants, the neglect of the station at Rome to contribute its share to the cost of the Puteoli establishment, and the heavy tax recently laid upon it by the city in requiring the station to defray the expenses of the games of the Buthysia. The answer of the senate requires the Roman station to pay the accustomed contribution. A fact which may be gathered from this Tyrian correspondence is that the Phœnicians had only two stations in Italy, one at Puteoli and one at Rome. St. Luke, therefore, in his narrative of St. Paul's voyage, could truly say that they found "brethren" in both cities.

During the period of the Roman rule the city was frequented by the patricians of the capital on account of its mineral waters. The existing ruins prove that the city must have extended at that period nearly to the Solfatara. This prosperity was arrested by the fall

of the Roman Empire. With the loss of its commerce the city rapidly declined. In the 5th cent. it was plundered by Alaric, Genseric and Totila; and what they spared was destroyed by earthquakes or submerged by the subsidence of the land. In the 9th cent. the Dukes of Benevento reduced the city once more to ruins; in the 10th it was seized by the Saracens; in the 11th, it suffered from the eruption of the Solfatara; in the 15th it was damaged by the earthquake of 1456; in the 16th it was attacked by the Turks. But shortly before this last invasion, a more fatal enemy, the eruption which formed the Monte Nuovo, had desolated the entire district, and the city, long infected with malaria in the summer season, had been abandoned by the bulk of its inhabitants. From this disaster Pozzuoli has never recovered. After the terror caused by the upheaval of Monte Nuovo had somewhat subsided, Don Pedro de Toledo, in order to encourage the inhabitants to return to the deserted site, built the fortified palace now used as the barracks, and employed the pupils of Raphael to decorate it with frescoes, in imitation of those which had just been discovered in the tombs of the Via Consularis. The viceroy also induced his friend, the great Andrea Doria, to occupy a villa in the town. But the results of these efforts were merely temporary, and the unhealthiness of the site, which had so fatally decimated the French army under D'Aubigny and Montpensier, deterred any attempt to revive Pozzuoli as a summer watering-place. At the present time it presents few indications of its ancient prosperity. Although still an episcopal see, and the chief town of a distretto, its pop. is under 12,000. Pozzuoli was the scene of the last debaucheries and miserable death of Sylla. Cicero in his Oration *pro Plancio*, tells us that, on landing at Puteoli flushed with the success of his Sicilian questorship, the idlers at the baths, instead of congratulating him on the brilliancy of his adminis-

tration, were so ignorant of his honours that one of them asked him when he had left Rome? and what was the news there. *Cui cum respondissem, me a provincia decedere; etiam mehercules, inquit, ut opinor ex Africa.* In the 12th centy. King Roger, and in the 18th Frederick II., resided here for the benefit of the waters. In the 15th centy. the Duke de Montpensier, the viceroy of Charles VIII., died here after the capitulation of Atella, a prisoner on parole to Gonsalvo de Cordova (Oct. 5, 1495); and a few years afterwards his son was so overcome with grief at the sight of the tomb of his father, that he fell dead upon the spot.

The Cathedral, dedicated to S. Proculus, is the Roman Temple erected and dedicated by L. Calpurnius to Augustus. The architect, as an inscription records, was L. Cocceius. The building still retains abundant evidence of its origin in its massive masonry of white marble, and in the 6 Corinthian columns built into one of the side walls. The bodies of S. Proculus, and of two other saints, are here preserved, and are the objects of especial veneration. Besides the Duke de Montpensier and his son, *Pergolesi*, the eminent composer, lies buried within its walls.

The Piazza Maggiore contains a consular statue, bearing the name of Q. Flavius Mavortius Lollianus; it was found in 1704, without the head: the present one, although antique, is a recent addition. The modern statue records the public services of the Bishop de Leon y Cardenas, viceroy of Sicily under Philip III. The Piazza della Malva is supposed to occupy the site of the ancient quay. In it was found, during Addison's visit in 1693, the marble pedestal with bas-reliefs of the 14 cities of Asia, now in the Museo Borbonico, where are also the 5 Arabic inscriptions found in the walls of some houses, recording the gratitude of the Saracens for the peaceful home which they enjoyed here in the 11th and 12th cents.

The Temple of Jupiter Serapis or Serapeon, reached by a lane on the rt.

at the W. extremity of the town. Falconi, in his account of the formation of Monte Nuovo in 1538, mentions, among the effects of the eruption, the retirement of the sea from the shores of the Bay of Baia, and the appearance of two springs "in the ruins recently uncovered, the one of hot salt water in front of the house which was the queen's, the other of cold and tasteless water, on the shore nearer to the mountain." These ruins are those now known as the Scæpeon. Don Pedro de Toledo, who built a palace after the eruption, on what was probably the site of "the queen's house," made no attempt to uncover the ruins, which after his death were forgotten. The site became overgrown with trees and brushwood, so that in the last cent. the building was no longer to be seen. In 1750, when the Toledo Palace was converted into barracks, the upper part of three columns were observed projecting above the soil, amidst the bushes which had so long concealed them. Charles III. gave orders that they should be disinterred. The result was the discovery of an edifice rich in costly marbles, and filled with such quantities of broken sculpture as to suggest the idea that it had been the general depository for the fragments and ruins of all the temples in the city when the heathen edifices were suppressed. This building, which has excited more interest among men of science than any other ruin in Italy, consists of a quadrilateral atrium surrounded with chambers, and a circular temple in the centre. The court is 140 ft. long and 122 wide; the main entrance is in the S.W. side, which is next the sea, by a doorway of a central and 2 lateral passages, forming a sort of vestibule supported by 6 pilasters. The court was surrounded internally by a portico supported by 48 columns, partly of marble and partly granite, beneath which were 32 small chambers, of which 16 were entered from the court, and 16 from the outside, without any apparent communication with the interior. The remains of stairs prove that they had an upper

story. The chambers in the angles of the N.E. side, are twice the size of the others; they have channels in their walls for the passage of water, and are surrounded by marble seats supported by dolphins. When first discovered they were lined with marble. Between the two large chambers the wall of the building is recessed, so as to form a semicircular niche. In front of this was a pronaos of 6 Corinthian columns and 2 pilasters, which appear, from the broken sculpture found near them, to have supported a richly decorated frieze, and to have been the loftiest portion of the edifice. Three of these columns are still erect; they each are cut out of a single block of cipolino, 40 ft. 3 in. high; one of them is cracked nearly in the centre, the other two are entire. The three others lie fallen in fragments on the ground. The court itself was paved with marble. Beneath it, at the depth of 6 ft., a more ancient pavement of mosaic has been discovered, with a channel underneath it for carrying off the water of the springs. In the middle of the court was a circular temple, elevated 3 ft. above the floor of the court, and surrounded by a peristyle of 16 Corinthian columns of African marble, which were removed to decorate the theatre at the Palace of Caserta. Between the pedestals, which still remain, are small cylindrical vases, with spiral flutings, which are supposed to have been used to hold the lustral waters or the blood of the victims. It was entered by 4 flights of steps, facing the 4 sides of the building; two of them have bronze rings, for the purpose, it is supposed, of holding the animals used for the sacrifices. The pavement inclined towards the centre, where there was a perforated stone for carrying off the blood. In this area was found a rectangular altar, with a channel in the side for the same purpose. In front of the large columns of the pronaos were pedestals for statues, and smaller pedestals were placed between the columns of the portico. The building, in all essential points, has an identity of arrangement with the Iseon at

Pompeii, and with the Serapeion at Alexandria, as it is described in the *Historia Ecclesiastica* of Rufinus. In two inscriptions found on the pedestals in front of the central columns of the pronaos, and relating to the restorations by Marcus Aurelius and Septimius Severus, the building is mentioned as the *Ædes* of Serapis, a term which occurs also in the *Iseion* at Pompeii. Other inscriptions were seen by Martorelli and Paolini on the pilasters at the entrance, with the words *Dusari sacrum*, Dusaris being the Phœnician Bacchus, the Osiris or Serapis of the Egyptians. In the semicircular niche was found the statue of Serapis now in the Museum. The Greek inscriptions in which the Tyrian merchants refer to the expense of maintaining their "paternal worship in the Temples," supply authentic evidence that the worship of the Egyptian divinity existed here as late as the 2nd centy. In spite of these facts, and of the existence of the *Iseion* at Pompeii, some antiquaries have questioned whether the Egyptian worship was tolerated at this period, and have argued, from the channels for conveying water, that the building was a mere establishment of Bathis, forgetting the statements of Apuleius and Arnobius, that water was as necessary as fire in the service of the Egyptian temples.

The *Physical Changes* of which the ruin presents so remarkable a memorial, have been the subject of even more disputes than the architectural character of the edifice. The three cipollino columns of the pronaos of the cella present a history of these changes in characters which every one may read, and which no controversy can alter. This history comprises two distinct epochs, one of subsidence and submersion beneath the water of the sea, the other of elevation above its level. The lower portion of the columns, for about 12 ft. above the pedestals, has a smooth surface, but exhibiting at different heights distinct traces of ancient water marks. Above this portion, the columns for about 9 ft. are perforated

with holes, drilled deep into their substance by the *lithodromus* (the modiola lithophaga of Lamarck), a species of boring bivalve shell still existing in the neighbouring sea. The upper half of the columns is uninjured, except by exposure to the weather and by the action of the waves. These appearances were at first attributed to an elevation of the sea above its present level, an hypothesis now known to be untenable, since all the changes on the shores of the Gulf of Naples have been proved to be local. There is no doubt that the coast of the Bay of Baïæ has undergone alternate changes of subsidence and elevation from the date of the foundation of this building. When the mosaic pavement we have mentioned as existing 6 ft. beneath the present floor of the court was first formed, it is obvious that it must have been some feet above the level of the sea, a fact of which the existence of a channel beneath it for carrying off the water of the springs is an evidence. A subsidence must then have taken place, which rendered it necessary to lay down the existing pavement at a higher level. The inscriptions we have noticed prove that the building was in use in the reign of Septimius Severus. In less than 100 years after the death of this emperor, the heathen temples were suppressed on the conversion of Constantine, and there is little doubt that it was then entirely abandoned. After this event, the subsidence must have continued by successive movements until the lower part of the columns was submerged, for the water marks belong evidently to different levels. In the 12th cent. the eruption of the Solfatara appears to have filled the court to the height of 12 ft. with scorïæ and other ejected matter, which, as the ground sunk lower beneath the sea, preserved that portion of the columns from the action of the lithodromi. The subsidence continued until the columns were submerged to the height of 9 ft. above this volcanic deposit, and in that state they must have remained exposed to the action of the sea-water

for nearly three centuries and a half, while the upper half of the columns projected above the water. This is proved by the immense number, the large size, and the depth of the perforations bored by the lithodomi, the shells of which are still to be found at the bottom of many of the cavities, together with others of existing species (chiefly as species of *arca*), which have concealed themselves in the same hollows. The Canonico Jorio has shown, by the evidence of municipal charters, that an elevation had commenced on the shores of Pozzuoli early in the 16th cent. This change appears to have been local, for Ferrante Loffredo, in his "*Antichità di Pozzuolo*," published in 1580, asserts that in 1530 a person could fish from the site now called the Circus or Stadium. From this statement, as Professor Forbes has shown, we may infer that, immediately before the appearance of Monte Nuovo, the sea washed the ancient cliffs which are now inland, on both sides of Pozzuoli, from the Punta di Coroglio to the Lucrine Lake. We may therefore assign the date of the elevation which upheaved this building and the low tract of submarine deposit on the west of Pozzuoli, called La Starza, to the earthquakes which preceded and accompanied the formation of Monte Nuovo in 1538. From the middle of the last cent., or at least from 1780, the building has been again slowly sinking. Niccolini, in his "*Rapporto*," states that in 1807, the pavement was perfectly dry in calm weather, and was never overflowed except during the prevalence of a strong gale from the south; in 1822 it was covered twice a-day by the slight tides which exist in the Gulf of Naples; in 1838 the depth of water at high tide had increased 4 inches; on the 9th of April 1858, at high-water mark, and with scarcely a ripple on the surface of the sea without, it rose to the height of 23 inches. From these observations, carefully made during a period of 16 years, he calculated that the ground was sinking at the rate of about a quarter of an inch annually. At the

present time the floor is always covered with sea-water, which is affecting the sources of the mineral springs. On the whole, therefore, there is little doubt that the ground has sunk upwards of 2 ft. during the last half cent. This gradual subsidence confirms Mr. Babbage's conclusions—drawn from the calcareous incrustations formed by the hot springs on the walls of the building, and from the ancient lines of the water-level at the base of the three columns,—that the original subsidence was not sudden, but slow and by successive movements. Sir Charles Lyell considers that when the mosaic pavement was constructed, the floor of the building must have stood about 12 ft. above the level of 1838 (or about 11½ ft. above the level of the sea), and that it had sunk about 19 ft. below that level before it was elevated by the eruption of Monte Nuovo. The *Mineral Waters*, which we have mentioned, are supposed to have their sources in the Solfatara. They are three in number; one of them is hot, the others cold. The hot spring is called the *Acqua dell' Antro*, because it issues from a small cavern. It is a bright, clear, and copious stream. The temperature is about 106° Fahr., but it varies slightly with the season. It contains carbonates of soda, lime, magnesia, and iron; sulphates of soda and lime, and muriates of soda, lime, magnesia, and alumina; carbonate of soda is in excess. It is in great repute, both for internal and external maladies. Internally it is used with advantage in dyspepsia, gout, and visceral obstructions; externally, in rheumatic affections, scrofula, and diseases of the skin. The cold springs, called the *Acqua de' Lipposi*, and the *Acqua Media*, contain very nearly the same materials as the *Acqua dell' Antro*, with carbonic acid gas; but in consequence of their low temperature, they are not so much used. The *Acqua de' Lipposi* is used in affections of the eyes. The *Acqua Media* has some analogy with that of Seltzer.

The *Mole of Pozzuoli*, called by Seneca *Pile*, and by Suetonius *Moles Puteolane*,

is an interesting example of a pier built on what was called the Greek principle,—a series of piles of massive masonry, connected by arches which sufficed to break the force of the waves, while they prevented the accumulation of sand inside. It is supposed that there were originally 25 piles, sustaining 24 arches, with a lighthouse at the extremity. Only 13 piles are now above water; 3 others are visible beneath the surface. They are built of brick faced with stone, and are firmly held together by a cement partly composed of volcanic sand, extolled by Vitruvius and by Strabo for its power of hardening under water, and known under the modern name of *pozzolana*. The date of the construction of this mole is not known, but it was certainly anterior to the 2nd cent., as an inscription fished up from the sea in 1575, and preserved over the city gate, records its restoration by Antoninus Pius, in accordance with a promise made by Hadrian—*Opus pilarum vi maris conlapsum a divo patre suo promissum Antoninus restituit*. This mole has been frequently called the Bridge of Caligula, a structure which the historians describe as a bridge of boats, attached, as Suetonius expresses it, *ad Puteolanas Moles*, for the purpose of forming a continuation of the Via Puteolana across the bay to Baia, or as Dion Cassius asserts, to Bauli. To construct this bridge Caligula seized every vessel he could find in all the ports of Italy, so that the peninsula was thereby reduced to a state of famine for want of ships to import corn for the sustenance of the people. Suetonius describes the drunken orgies, the cruelty, and the pomp with which the bridge was inaugurated:—the ludicrous processions in which Caligula traversed it, one day on horseback, wearing the cuirass of Alexander, and the next day in a biga, bearing before him the young Darius, whom the Parthians had placed in his power as a hostage;—the shops and taverns which were erected at intervals on the bridge for the entertainment of the passengers, and the illuminations on the hills at

night, which lit up the whole gulf as in open day. In spite, however, of this display, the bridge appears to have been a temporary structure, which probably did not survive the tyrant who constructed it. The piles of the Mole exhibit also alternations of subsidence beneath the level of the sea and of subsequent elevation above it. The springing of some of the arches is still under water, and yet, as Mr. Babbage pointed out, the last pile but one towards the shore is covered with barnacles and perforated by lithodomi at the height of 10 ft. above the present level of the sea; while similar perforations are visible on the sixth pile at less than 4 ft. above it.

Temple of Neptune,—a mass of building on the shore W. of the Serapeon, now under water, with the upper portions of the columns just visible at the surface. If the name be correctly given to this ruin, it was the Temple in which Augustus sacrificed B.C. 31, before he sailed on the expedition to Greece, which ended in the battle of Actium; it was also the building under whose portico Cicero's friend, Arrianus, was accustomed to promenade. *O præclarum prospectum! Puteolos videmus: at familiarem nostrum Asianum, fortasse in porticu Neptuni ambulantes non videmus*.—Cic. *Lucullus*, Acad. 2.

Temple of the Nymphs,—another building under water, but the name is conjectural. Several columns of granite, giallo antico, and other marbles, statues, lustral vases, and other sculptured remains, have been recovered from the ruins. Near this is the supposed site of the *Temple of Juno Pronuba*. The Temple of the Nymphs is described by Philostratus as the scene of the interview between Apollonius Thyaneus and his pupil Demetrius, the Cynic philosopher.

Villa of Cicero.—At a short distance beyond the Temple of the Nymphs, on the seashore, are the ruins which there are good reasons for regarding as those of Cicero's *Villa Puteolana*. The position corresponds perfectly with the description of Pliny and with the frequent indications which Cicero himself

has given of it in his Letters to Atticus. Pliny tells us that the villa was situated on the sea shore between Puteoli and Avernus, that it was admired for its portico and its woods, that Cicero called it the Academy, after the example of that at Athens, and wrote the *Academica* and the *De Fato* within its walls. He says that at Cicero's death it became the property of Antistius Vetus, and that shortly afterwards a warm spring burst forth in the basement of the building, the waters of which possessed extraordinary virtues in diseases of the eye. Cicero in several of his letters speaks with delight of his two villas, the Cumæan situated on the hills, and the Puteolan with its promenade along the shore. In one of his letters to Atticus, he says the amenity of both is such that he hesitates to choose between them, *Est nehercule, ut dicis, utriusque loci tanta amantitas, ut dubitem, utra anteponenda est.* In another he says: *Perpaucis diebus in Pompeianum: post in hæc Puteolana et Cumana regna renavigaro. O loca cæteroque valde expetenda, interpellantium autem multitudine pœne fugienda!* (xiv. 16.) Ailius Spartianus tells us that Hadrian, who died at Baie A.D. 138, was buried in Cicero's Villa at Puteoli, and that Antoninus erected a temple on the spot. In this temporary sepulchre the body is supposed to have remained until the mausoleum at Rome was ready for its reception. The ruins which now remain consist of a few detached masses partly covered by the sea.

Baths,—a mass of ruins near the Amphitheatre, of which only enough remains to show that it was square externally and round internally. It has the appearance of having been the hall of a bath, though it is commonly misnamed the *Temple of Diana*. Near it, and probably forming part of the same establishment, on a hill overlooking the bay, are some massive walls of reticulated brick-work, divided into parallel chambers with niches for statues. This ruin has been sometimes called the *Temple of Neptune*. Other baths and

warm springs have been found in the grounds of the *Villa Caridito*, which is celebrated for the beauty of its site. The *Piscina*, commonly called the Labyrinth, situated in the *Villa Lusitano*, is supposed to have been used either for collecting the rain water from the Amphitheatre, or for holding the water for the Naumachia. The *Piscina Grande*, with a vaulted roof resting on three rows of pilasters, 10 in each, is of great size and solidity, and is still used as a reservoir. Near it are seen the remains of the branch which diverged to Puteoli from the Julian aqueduct in its passage from Posilipo to Misenum. The ancient tunnel in the mountain, by which the town derives its present supply of water, was restored by Don Pedro de Toledo. The hills in the neighbourhood are covered with ruins of baths and minor edifices, to which various names have been given, but which it would be an unprofitable task to describe.

Temple of Antonus.—In the *Villa Licastro* some beautiful columns were discovered in 1838, with capitals of elaborate workmanship, and fragments of marble arches. A statue of Antonus, found among the ruins, gave them a name.

Amphitheatre, situated on the hill behind the town, the most perfect of the existing ruins, though much injured by time and spoliation: It is built on three rows of arches, the first composed of large blocks of masonry, the others of reticulated brickwork. An outer portico surrounded the entire building. There were two principal entrances at the extremities, and two smaller ones at the sides, leading to the arena and the substructions. The large entrances were approached by a triple row of arcaded porticos covered with marble. Large broad staircases led to the different floors. Internally the cavea had 4 ranges of seats, divided by flights of stairs into several cunei. The appropriation of these ranges of seats to the different classes of spectators is supposed to have been first introduced in this building, for Suetonius states that

it was in consequence of an insult offered to a Roman senator, whose rank was not recognised in the crowd at the Puteolan games, that Augustus published a law regulating the seats in the theatres. The seat for the emperor has large Corinthian columns of black marble. The arena, filled with earth, had been planted with vines, fig-trees, and pomegranates. The researches begun in 1888, and continued to this day, have cleared it and brought to light subterranean works of vast extent under the arena itself. These substructions are lighted by apertures at regular distances along the whole circuit. Connected with them are the dens for the animals, built of the most solid masonry. In the podium or parapet of the arena are several doors communicating by stairs with the subterranean chambers. Numerous lamps, fragments of columns, and architectural ornaments of considerable taste were discovered during the excavations. The dimensions of the amphitheatre are 480 ft. in the major axis of the ellipse, and 382 in the minor. The length of the arena is 336 ft., the width is 138 ft. The building is therefore larger than that of Pompeii, and smaller than that of Capua, which it resembles in its substructions. In early times it was celebrated for the games of the Buthysia, a sort of bull-fight, which was maintained by a tax levied on the Tyrian merchants. We know from Suetonius, that it was famous for its gladiatorial combats. Nero entertained Tiridates, king of Armenia, with a display of both spectacles within its walls; and Dion Cassius relates how the emperor astonished the Asiatic monarch by descending himself into the arena, where he killed several wild beasts, and transfixed two bulls with the same javelin. In the reign of Diocletian, S. Januarius and his companions are said to have been exposed here, without injury, to the fury of the wild animals; and to have been afterwards imprisoned in the building, before they were removed to the scene of their martyrdom near the Solfatara.

Two of the chambers under the arcade are supposed to have been their prison, and have been consecrated as a chapel under the name of the *Carceri di S. Gennaro*.

Theatre, a ruin covered with trees and vines, and occupying an extensive space. The principal portions now visible are the rows of arches which mark the two stories of the building, some corridors, the entrances below the vaults which sustained the seats, and a portico.

Proceeding along the *Via Cumana* we find an extensive ruin, which has been the subject of much controversy. Some antiquaries called it Cicero's villa; whilst others supposed it to mark the site of the *Circus*, in which the games instituted by Antoninus Pius in honour of Hadrian were celebrated. Now it is generally supposed to be the ancient *Stadium*.

Tombs.—The 3 Roman roads which connected Puteoli with Capua, Naples, and Cumæ, are bordered with tombs of interest. The 1st and most important of these roads is the *Via Consularis* or the *Via Campana*, which led direct to Capua, along the valley which lies between Monte Barbaro and Astroni. The 2nd is the *Via Puteolana* or *Antiniana*, which led to Naples. The 3rd is the *Via Cumana*, a branch of the *Via Domitiana*, and led to Cumæ. The tombs on the *Via Consularis* commence near the ch. of the Nunziata. They are chiefly columbaria, and are remarkable for their interior decorations, and for the objects which have been found in them. At present some are externally little more than masses of brickwork; others are in the form of temples or towers, others are simple columns. One of them, opposite the little ch. of San Vito, is a large rectangular chamber, with a semicircular roof supported by two rows of pilasters in stucco, the lowest of which rests upon a horizontal band or moulding about 8 or 9 ft. from the floor. Below this moulding is a row of niches running round the entire chamber; above it there are three similar rows at the sides,

and four rows at the ends. At the end and at the sides are massive tombs supported by heavy columns at the angles, with a closed arch between them to sustain the mass which formed the superstructure. Over the one at the end is a window formed by a long slit in the thickness of the wall, which is sloped away on the inside like the loopholes of the archers in a mediæval fortress. When first opened in the 15th cent., the interior was decorated with stuccos and paintings of great beauty, representing arabesques, foliage, &c. So great was the interest excited by this discovery that *Morto da Feltro*, the pupil of *Giorgione*, made a pilgrimage from Rome to Pozzuoli, as Vasari tells us, for the purpose of copying the reliefs and grottesche. Another tomb is remarkable as having stairs leading to an upper floor, and vaulted roofs to each; the walls of the lower floor have large recesses, as if intended for the reception of sarcophagi, those of the upper floor have a double row of niches for cinerary urns. Another is a cylindrical tomb, on a square base, and though injured and overgrown with shrubs, it still indicates its general design. Beyond it are numerous columbaria, inscribed with the names of the inmates. The inscription on that of *Sestia* records that it was erected by the people to commemorate her munificence to the colony. In the columbarium of the *Lacena* family the ashes were found in glass urns, wrapt in cloth of gold, and deposited in small marble chests. Two coins of Antoninus and Faustina which were found with them fix the date of the monument at about the middle of the 2nd cent. In the adjoining columbarium the ashes of the liberti were found preserved in marble or glass urns; those of the slaves were in earthen vessels. The principal niche of this sepulchre and its spiral columns were richly decorated with mosaics of birds, shells, and plants. Recent excavations along this road have brought to light other interesting tombs, in which many valuable objects, including lamps, lacrymatories, and tazze, of great

beauty, have been found. The ancient pavement of the road, still perfect in some places, is composed of massive rectangular blocks of lava, furrowed transversely, and the marks of chariot-wheels are still traceable. It is impossible to walk over this road without feelings of deep and solemn interest. It carries us back twenty centuries, conveying the impression that we are treading the very pavement which was travelled over by the greatest names in Roman history, and by St. Paul and St. Luke.

The tombs of the *Via Puteolana*, which may be examined on our way to the Solfatara, though less numerous, have supplied the Museum at Naples with some very interesting objects. At the spot called La Vigna is the tomb of the *Calpurnia* family, in which several sarcophagi were found, with an inscription recording its erection by the merchants trading with Asia, Syria, and Alexandria. On the other side of the road is a pedestal which bore an inscription recording its erection by the Decurions, at the public expense, to *Gavia*, a young girl of the *Marcian* family. Near it is a large sepulchral chamber, richly decorated internally; the walls are faced with marble, the vaulted roof and floor covered with mosaics of considerable elegance and grace, among which we recognise the ship, the Nereid, and the sea-horse carrying the deceased to the regions of the blessed. Four large sarcophagi, with bas-reliefs of inferior workmanship, representing the genius of death, the fates, and other divinities, were found in this tomb. Beyond it, a general Cemetery has been discovered, buried under the stream of lava which flowed from the Solfatara in 1198. The ground was filled with cinerary urns, and with skeletons buried in the earth beneath coverings of tiles,—a mode of interment which has suggested the probability that this was a cemetery of the plebeians. With these remains were found vast quantities of personal ornaments in glass and bone, with a collection of lamps more varied in form

and more richly decorated with bas-reliefs than have ever been discovered in one spot of the same extent.

The Cappuccini.—Between Pozzuoli and the Solfatara is the Monastery of the Cappuccini with its ch. erected in 1580 by the Neapolitans to S. Januarius, who is said to have suffered martyrdom on the hill of the Solfatara, A.D. 105. The stone on which he is said to have been beheaded, is preserved in the chapel which bears his name. In the garden is the cistern, supported by arches resting on pilasters, to preserve the water from being contaminated by the gases emitted by the soil. The view from the convent over the hills which bound the Gulf of Pozzuoli is very fine. Near the monastery is a tunnel, supposed to have led from Pozzuoli to the Lako of Agnano. It is now closed.

THE SOLFATARA,

A semi-extinct volcano, about midway between Pozzuoli and the Lake of Agnano. It is an oval but irregular plain, surrounded by broken hills of pumiceous tufa, the ancient walls of the crater. In the centre is a mass of trachyte, protruding through the stratified tufa. From the hollow sound which the surface gives out when it is struck, the crater is supposed to form a large vaulted chasm below the present floor. From some of the crevices of its rocks it is perpetually exhaling steam and noxious gases. These crevices are known by the name of *fumaroli*. The gases are chiefly sulphuretted hydrogen, mixed, as Dr. Daubeny has ascertained, with a minute portion of muriatic acid and muriate of ammonia. Sulphur, alum, and sulphate of iron abound in the cracks and apertures of the rocks. At the suggestion of Breislak, Baron Brentano in the last cent. established an alum manufactory, and obtained the necessary water by condensing the steam of the *fumaroli*; but the works have been carried on

in too desultory a manner to produce any profitable results. Strabo, who describes the Solfatara under the name of the *Ἡφαίστου Ἀργὰς*, the *Forum Fulcani*, mentions, on the authority of Pindar and Timæus, that in ancient times a communication was believed to exist between Ischia and the Phlegrean Fields; and it has frequently been observed that when Vesuvius is quiet, the Solfatara gives signs of activity by the emission of unusual volumes of smoke and vapour, and by internal noises. The only eruption from this crater of which we have any record, occurred in 1198. It poured forth the stream of lava which may be traced from the opening in the S.E. side of the crater to the sea, covering in its passage the ancient cemetery on the Via Puteolana. This lava decomposes into a kind of ochreous earth, which derives its yellow colour from oxide of iron, but becomes red on being burnt, and is then used as a pigment. It appears from an inscription found near the crater, that there was a temple to Hercules on some part of the hill; but as no trace of it exists, it was probably destroyed by the eruption of 1198.

Monti Leucogæi.—The hills on the E. of the Solfatara retain their ancient name of *Colles Leucogæi*, derived from the white colour of the rocks at their surface, and from certain saline efflorescences. Pliny says that this powder was highly prized by the Romans, who used it to give a colour to their *alica*, a preparation of grain which appears to have corresponded with our groats. He gives a remarkable proof of its value in the statement that Augustus issued a decree ordering the payment of 20,000 sesterces (160*l.*) annually to the city of Naples for the regular supply of the powder.

The Pisciarelli, called by Pliny the *Fontes Leucogæi*, are aluminous waters of a peculiar character, issuing from the foot of the Monte Siccio, which formed part of the ancient cone of the Solfatara. They gush out of the rock at the base of this hill in a ravine which lies between the Lake of Agnano

and the Solfatara, from whose fiery abyss they evidently have their source. On approaching the rock, a noise of boiling water is heard deep-seated within the mountain, as if proceeding from the hollow caverns beneath. The general aspect of the valley bears a strong resemblance to that crater; the soil is hot, and abounds in fumaroles. The water issues at a very high temperature, and is appropriately called by the peasantry the *Aequa della Bolla*. It contains sulphates of alum, of lime, and of iron, sulphureous acid, and sulphuretted hydrogen gas. Pliny describes it as beneficial in diseases of the eye. In modern times it has obtained a high reputation among the lower orders of Neapolitans as a remedy for diseases of the skin.

MONTE NUOVO.

Between Pozzuoli and the Monte Nuovo the coast forms a long and regular curve, in which the traveller will have a good opportunity of examining the recent submarine deposits which separate the ancient line of coast from the sea. This tract, called *La Starza*, is broader than that on the coast of Bagnoli: it consists of vegetable soil of great fertility, resting on horizontal beds of ashes, pumice, lapilli, and argillaceous tufa, containing marine shells and fragments of masonry, and varying in height from 12 to 20 ft. above the level of the sea. Behind this level tract is the ancient cliff, now inland.

Monte Nuovo is situated on the coast $1\frac{1}{2}$ m. from Pozzuoli. The history of its formation has been recorded by four witnesses of the eruption, Marcantonio delli Faleoni, Pietro Giacomo di Toledo, Simone Porzio, and Francesco di Nero. The accounts of the two former, now among the rarities of Italian literature, may be seen in the library of the British Museum. That of the third is scarce in its separate form under the title of *De Conflagratione*

Agri Puteolani, but is included in the general collection of his works. That of the fourth will be found translated in the Quarterly Journal of the Geological Society. They confirm each other on all the material points of the eruption, with very slight discrepancies in the minutest details. It appears that from 1536 to 1538, the district W. of Naples was convulsed by frequent earthquakes. In September, 1538, they succeeded each other with alarming rapidity; and on the day and night of the 28th of the month, the district was convulsed by upwards of 20 shocks, which elevated the whole coast from Misenum to Coroglio so considerably that the sea is described as having retired to a distance of about 200 paces from the ancient coast-line, leaving large quantities of dead fish upon the strip of land thus upraised above the level of the sea. At the same time the ancient volcanic tufa which forms the fundamental rock of the district, sank down, forming a gulf from which cold, and afterwards hot water issued. This was followed, on the 29th, by dense volumes of steam, charged with pumiceous ashes and lapilli, which condensed in the atmosphere and fell upon the surrounding country in showers of black mud, some of which was carried as far as Naples, deluging Pozzuoli as it passed. Early in the morning of the 30th, the character of the eruption suddenly changed. The discharge of heated water and mud ceased; and the mouth of the new crater ejected with a noise like thunder volleys of masses of ashes and red-hot pumice. Two of the observers state that these stones were "larger than an ox," and that they were projected to the height of a mile and a half above the orifice, into which most of them fell back. The lighter ashes were thrown out in such quantities that they covered the whole country, and some were carried by the wind as far as parts of Calabria, more than 150 m. distant. The atmosphere was filled with such noxious gases that quantities of birds fell dead upon the ground, and

"animals of various kinds gave themselves up a prey to man." On the 3rd day the eruption ceased, having formed, by the accumulated ejections, a mountain about $1\frac{1}{2}$ m. in circumference, and 440 ft. above the level of the sea; completely covering the village of *Tripergola*, containing a villa of the Anjou kings, an hospital and baths erected by Charles II., the ruins of the villa of Agrippina in its vicinity, the canal constructed by Agrippa as a communication between Avernus and the Lucrine, and filling up more than half of the latter lake. During this day the Viceroy Toledo ascended the mountain, and found a circular crater $\frac{1}{4}$ m. in circumference, "in the middle of which the stones that had fallen were boiling up as in a great caldron." On the 4th day the crater again began to throw up ashes and stones, as it did again on the 7th, when many persons who went to visit the mountain were killed. With this discharge the activity of the crater expended itself, and the volcano has ever since remained quiescent. At the present time the mountain presents the appearance of a truncated cone, with a depression in the southern lip disclosing the upper part of the crater. Its external surface, which till the end of the last cent. was covered with scorice without a trace of vegetation, is now sufficiently decomposed to afford a lodgment to underwood. Internally the crater is a continuous cavity, free from fissures and dykes, about $\frac{1}{2}$ m. in circumference, and 419 ft. deep, almost as deep as the cone is high, the difference being only 21 ft. It has two or three small caverns at the bottom. In its sides are seen beds of tufa, sloping outwards at an angle of 20° , consisting of incoherent volcanic dejections, and containing masses of pumice and trachytic tufa imbedded of more ancient date. Von Buch supposed, with every appearance of reason, that these beds were of an age anterior to the eruption, that they were merely upheaved by the explosive action of the eruption in the first instance, so as to dip away from the centre, and that it is only the more

[*S. Italy.*]

superficial covering of the cone which is composed of ejected scorice. In support of this view may be adduced the fact that these beds contain marine shells, similar to those found in the older tufa of the coast; but those who deny that Monte Nuovo is a Crater of Elevation, regard the tufa as nothing more than indurated mud, the product of the eruption, and contend that the rocks containing shells are portions of the ancient trachytic tufa in which the eruption occurred, and which, as we are told by eye-witnesses, was blown into the air in fragments of vast size, which fell back afterwards into the crater: more recent observations do not however appear to bear out this latter view. Be this as it may, the surface of the mountain is covered with a thick mass of trachytic lava, erupted in fragments, and only appearing to form a continuous mass towards the S.W. extremity overlooking the canal from the Lucrine Lake to that of Avernus.

LAKE OF AVERNUS.

Nunc age, Avernæ tibi quæ sint loca cumque
 lacusque,
 Expediam; quali natura prædita constant.
 Principio, quod Avernæ vocantur, nomen id
 ab re
 Impositum est, quia sunt avibus contraria
 cunctis,
 E regione ea quod loca cum advenere volantes,
 Remigii oblitæ pennarum vela remittunt,
 Præcipientes cadunt molli cervice profuse
 In terram, si forte ita fert natura locorum;
 Aut in aquam, si forte lacus substratus Averno
 est.
 Qualis apud Cumas locus est montemque Vesuvum,
 Oppleti calidis ubi fumant fontibus æneus.

Lucret. vi. 738.

On the W. of Monte Nuovo is the lake which still retains the name made familiar to us by the poetry of Greece and Rome. It is a circular basin, about $1\frac{1}{2}$ m. in circumference, 5 palms or about 4 feet above the level of the sea, and about 250 feet deep, embosomed among hills on all sides except the S., where it is open to the Lucrine, and

the Bay of Baie: its waters are supplied by sources from the bottom. These hills are clothed with chestnut trees, interspersed with vineyards. It appears that from the earliest period of the Greek colonisation down to the time of Augustus, the basin of Avernus, though filled with water, still served as a channel for the escape of noxious gases. The dense forests, also, which are described as overhanging it, must have increased the gloom of the spot, and served to check the escape of the mephitic vapours, which were said to be so noxious as to render it impossible for birds to fly across it. Hence its Greek name *Adpros* was supposed to have been derived from *à* and *èpros*; the absence of birds; a circumstance thus commemorated by Virgil:—

Quam super haud ullæ poterant impune volantes
Tendere iter pennis. Talis sese halitus atris
Faucibus effundens, superâ ad convexa ferebat;
Unde locum Græci dixerunt nomine Avernum.
Æn. vi. 239.

At present water fowl are seen upon it in winter, and its waters, which are fresh, contain tench and other fish.

The woods, the caverns, the passages excavated in the mountains by the earliest inhabitants, and the volcanic action continually at work in the surrounding district, were all calculated to make the lake a scene of superstition, and to invest it with a supernatural character. We are told, also, that amidst these sunless retreats there lived a people called Cimmerii, a race which it is impossible to regard as a mere creation of the poets. Pliny, indeed, speaks of the *Cimmerium Opidum* as “formerly” situated near the lake, and Strabo quotes a passage of the lost work of Ephorus, the Cumæan historian, as an authority for the statement that the numerous caverns around Avernus and Cumæ were occupied by the earliest inhabitants as dwellings, and that they afterwards became famous as the scene where the oracles of the infernal deities were pronounced. That Homer was familiar with the natural phenomena of the locality, and with the superstitious use which was made

of them by the Cumæan priests, is evident from the concluding portion of the 10th and the commencement of the 11th book of the *Odyssey*. Although the site is left undefined, yet it is evident that the imagery of these passages was derived from Avernus and its traditional associations.

Soon shalt thou reach old Ocean's utmost ends,
Where to the main the shelving shore descends;
The barren trees of Proserpine's black woods,
Poplars and willows trembling o'er the floods:
There fix thy vessel in the lovely bay,
And enter then the kingdoms void of day;
Where Phlegethon's loud torrents, rushing down,
Hiss in the flowing gulf of Acheron;
And where, slow rolling from the Stygian bed,
Cocytus' lamentable waters spread;
Where the dark rock o'erhangs the infernal lake,
And mingling streams eternal murmurs wake.
Odys. Book x. (Pope's translation).

Virgil represents Æneas as entering by a cavern on this lake, under the guidance of the Sibyl, in his descent into the realm of spirits:—

Splunca alta fuit, vastoque immanis hiatus,
Scrupea, tuta lacu nigro memorumque tenebris;
Quam super haud ullæ poterant impune volantes
Tendere iter pennis. Talis sese halitus atris
Faucibus effundens, superâ ad convexa ferebat;
Unde locum Græci dixerunt nomine Avernum.
Æn. vi. 237.

Hannibal, in B.C. 214, proceeded to the lake of Avernus to sacrifice to Pluto, or, as Livy insinuates, pretended to respect the *dira religio loci* while he reconnoitred the defences of, and tried to make an attack upon, Puteoli. The engineering works of Agrippa, undertaken for the purpose of uniting Avernus and the Lucrine with the sea, dispelled the terrors with which poetry and fable had so long invested the lake. The forests were cut down and the ground was cleared. 20,000 slaves were employed to cut a canal through the tract which separated Avernus from the Lucrine, and another through the narrow sandy tongue which separated the Lucrine from the Bay of Baie. By these canals the waters of Avernus were reduced to the level of the sea, and the two lakes were converted into a port (*Portus Julius*), while the climate was rendered salubrious by the clearing of the woods.

An memorem portus, Lucrineque addita clausura.

Atque indignatum magnis stridoribus æquor;
Iulia qua ponto longo sonat unda refuso;
Ærrhenusque fretis humilititur æstus Avernis?
Georg. II. 161.

The port was so large that the whole Roman fleet could manœuvre in its double basin. Strabo, however, says that Avernus was not much used, as the Lucrine was found large enough for the purposes of the fleet, and was more convenient from its proximity to the sea. On these lakes Agrippa gave a representation of the battle of Actium, in the presence of Augustus. The canals and the piers at the entrance from the sea were in a perfect state at the commencement of the 16th cent.; but the eruption of Monte Nuovo in 1538 destroyed the communication, filled up half the Lucrine, and caused so great an alteration in the relative level of the sea and land that the port disappeared. The tract between the lakes is now overgrown with myrtles and brushwood; but in some places not covered with earth and sand, masses of masonry are visible, in which we still see the holes for the rings by which the ships were moored. Nero is said to have projected a canal for ships from Avernus to the Tiber, a distance exceeding 150 m. The engineers of the work were Celer and Severus, but the only portion which they completed was that now called the *Lago di Nicola*, and there, as Tacitus remarks, *manent vestigia irritæ spei*. The Lake of Avernus was considered by the ancients to be unfathomable. Aristotle describes it as of immense depth, and Vibius Sequester says that it was impossible to find the bottom. Many plans had been devised at different times since the elevation of Monte Nuovo, for re-establishing the Portus Julius, and converting the Lake of Avernus into a great wet dock, or harbour; but it has only been during the present year (1858) that the necessary works have been entered upon. In his desire to place his navy in a safer position from attack than it now is at Naples, the king, adopting a plan de-

vised during the French occupation of Italy, has commenced excavating two canals from the Bay of Baia to the lake, and which, according to his agreement with an English contractor, are to be completed in three years. One of these canals, destined for ships of the largest tonnage, is to be 28 feet deep, and to run along the western side of the valley at the base of the hills which contain the Baths of Tritoli; the other, of much smaller dimensions, and nearly parallel to the former, is to skirt the base of Monte Nuovo. The works, as far as they have proceeded (June 1858), which they are doing with considerable activity, show that the space between the lake and the sea was filled up with the dejections of Monte Nuovo, beds of ashes, pumice, &c., containing some of those huge blocks of lava mentioned, as being thrown out, by the historians of the eruption of 1538. As the Lake of Avernus is about 4 feet above the sea, and is abundantly fed with springs, it is expected there will be a constant outward current through the smaller canal, and that the sanitary state of the lake will be thereby improved, a very doubtful expectation. The converting the lake into a naval arsenal as proposed, will entail the necessity of a very costly system of fortification, not only towards the Bay of Baia, but of the heights around; the whole undertaking is considered by military authorities as of very problematical utility.

Grotta Giulia, commonly called the *Cave of the Sibyl*.—(Torches are necessary for the examination of this grotto: the local guides will supply them for 2 carlini.) When Agrippa constructed the Portus Julius, he employed *Coccæus* to excavate two tunnels, to communicate between the new port and the cities of Cumæ and Baia. Virgil speaks of three caverns; the first, by which he makes the Sibyl conduct Æneas from Cumæ to the spot where he has to offer his sacrifice to the infernal deities; the second, which they traverse to reach the borders of the Acheron; the third, with its "hundred mouths," where the Sibyl pronounced her oracles. It is

possible that the first two may have been suggested to the poet by the tunnels of Agrippa, the one leading from Cumæ to Avernus, the other from Avernus to the Lacrine. There is no doubt that many of the objects now around us suggested to the poet the general features of the scene as he imagined it to have been a thousand years before he wrote; but it is surely destructive of all poetry to attempt to make the supernatural creations of the 6th book of the *Æneid* a topographical description of the district. The tunnel called *Grotta della Sibilla* is that which led from Avernus to the sea-shore on the road to Baia. The entrance is in the cliff on the S. margin of the lake, under a brick arch, leading into a long damp passage which was lighted by vertical spiracula or air-holes. The tunnel is cut through a hill of tufa, and the sides and roof in many places have been strengthened with reticulated brick-work. About midway between the two lakes is a narrow passage on the rt. leading to a small square apartment, in which, if we are to believe the local antiquaries, were the *Fauces Orci*. Near this is a chamber with traces of a mosaic pavement, some vestiges of mosaics on the wall, and two recesses, the whole arrangement of the apartment clearly proving that it was a warm bath. The floor is covered to the depth of a foot with tepid water which springs in one of the adjoining chambers. This is called by the ciceroni the *Bath of the Sibyl*; the traveller is carried into it on the back of the guide. An opening near this, now closed up, has been called one of the secret doors of the Sibyl; in all probability it led into another chamber. The other tunnel is in the cliff on the W. side of the lake; it is accessible only for a short distance, and as it presents no features of interest it is seldom explored. Its direction, however, leaves no doubt that it was the ancient subterranean communication between the shores of the lake and Cumæ (see p. 302).

Baths, commonly called the *Temple of Apollo*. This ruin forms a conspi-

cuous object on the E. of the lake, where the smaller canal now excavating is to enter. It is an extensive ruin, octangular externally and circular within, and about 100 feet in diameter. It has windows in the upper part, several chambers in the rear, and others at the side, one of which has a vaulted roof with a large aperture in the centre. The form of this chamber and the arrangement of the whole building show that it was a bath of considerable magnificence. Yet it has been called, at various times, the Temple of Hecate, of Mercury, of Pluto, of Juno, of Neptune, and at last of Apollo. In one of the rooms there is still a mineral spring called the *Aequa Capona*.

LAKE LUCRINUS, from which the Roman epicures derived their chief supplies of oysters, situated between Avernus and the sea, and between Monte Nuovo and the hills of Baia, was half filled up by the eruption of Monte Nuovo. It was protected from the sea by a broad mole or dyke of so remote antiquity that Hercules was said to have constructed it for the purpose of carrying the oxen of Geryon across the marsh which in ancient times lay between it and the sea. It appears from Diodorus to have borne in his time the name of the *Via Herculeæ*; the epithet *vendibilis* given to it by Cicero was applied in reference to the parties who farmed the lucrative fisheries of the lake. From a very early period the dyke appears to have suffered from the encroachments of the sea. Servius, in the passages of the *Georgics*, already quoted, states that the oyster-merchants induced Julius Cæsar to strengthen it by piles; and Strabo tells us that Agrippa repaired it when he constructed the port. Cassiodorus records that it was again repaired by Theodoric in the 6th cent. The eruption of Monte Nuovo destroyed a considerable part of it, but it may be traced under water at the present time for nearly 250 paces. Near this submerged road may be seen also beneath.

the sea considerable remains of the quays built by Agrippa at the entrance of the Portus Julius. In the ecclesiastical records of Pozzuoli during the middle ages these remains are called *Saxa Fumosa*, whence their present name of *Fumose* is derived. The lake is now a narrow marsh, filled with reeds. The oysters commemorated by Cicero under the name of *Lucrinenses*, and the mussels which Horace preferred to the *Murex* of Baiæ, no longer exist, but a much more profitable fishery has been established, that of grey mullet and sea bass or Spigola (*Perca Labrax*), which produces to the present owner, who rejoices in the classical name of Pollio, an annual income it is said of 4000 ducats.

Sed non omne mare est generosæ fertile testæ:
Murex Baiano melior Lucrina peloris,
Ostrea Circæis, Misenæ oriuntur echini.

Sat. II. iv. 31.

Bagni di Tritoli.—After crossing the narrow strip which separates the Lucrine Lake from the sea, we arrive at these baths; one of those described by Pliny under the name of *Posideanæ*, from Posides, a freedman of Claudius. Their present name is supposed to commemorate the reputation of the waters in the cure of tertian ague, *typhæides*. Only a part of the existing building is ancient. The principal hall has a vaulted roof 15 ft. high, with stucco ornaments. Close by this building, higher up the side of the hill, approached by a path, are the

Stufe di Nerone.—A long, narrow, and dark passage, excavated in the rock of the hill side, at least as ancient as Roman times, leads down to these springs, which rise from several deep wells at a temperature of 182° Fahr. That they were in great repute with the Romans, Martial's remark is a proof:—

Quid Nerone pejus?
Quid thermis melius Neronianis?

It is a common practice for visitors to send down to the springs to boil eggs a poor man who is always there ready to go for 2 carlini, and who returns melting and panting. In the 17th cent. rooms were erected on the hill for the purpose of employing the steam

from these wells in the cure of rheumatic cases from the hospitals.

BAIÆ.

Nullus in orbe sinus Baiis præluet æneis.
Hor. Ep. I. i. 83.

After the lapse of more than 18 centuries, the praise bestowed by Horace on the Bay of Baiæ is still justified. Nothing can be more beautiful than the approach to it from the side of the Lucrine Lake. The hills which bound the gulf on the W., and terminate in the promontory of Misenum, descend into the sea in escarpments, on the extreme point of one of which the Castle of Don Pedro de Toledo towers above the beach. The shore of the bay, narrowed by these precipices into a mere strip of soil, exhibits the effects of volcanic action in changing the relative level of sea and land. When the patricians of Rome crowded to these shores, and every nook had been appropriated for the erection of their villas, it became necessary to supply the deficiency of room upon the land by building into the sea itself.

Tu secunda marmora
Locas sub ipsam funus, et sepulchr.
Immemor, struis domos;
Marisque Baiis obstreptis urges
Sommovere littora,
Parum locuples continente ripa.

Hor. Od. II. XVII. 17.

These substructions are now under the sea, filling the shores with ruins, which have impaired the safety of the anchorage. Examining the coast from a boat, we will see many beneath the water; and in one place we pass over a paved road which advances more than 200 ft. into the sea.

The whole range of hills enclosing the bay, to their very summit, are covered with crumbling walls, subterranean passages and chambers, masses of brickwork, mosaic pavements, and ruins of every variety and description, which are partly overgrown by brushwood

that conceals them from the superficial observer, but which evidence the ancient magnificence and luxury of a place which historians and poets have delighted to record with praise. We find no mention of Baiæ in early times, but its port, which was celebrated from a remote period, is said to have derived its name from Baius, the pilot of Ulysses, who was buried there. Baiæ had increased so much in the reign of Tiberius, that it was the most flourishing watering-place in Italy; but at every period of its connexion with Rome, from the time of the Republic to the fall of the Empire, it was pre-eminent among the Italian cities for the dissoluteness of its morals. Claudius reproved Cicero for his attachment to so depraved a spot; and Cicero himself, in his oration for Cælius, describes it in terms which attest the sincerity of the reproof, *Accusatores quidem libidines, amores, adulteria, Baias actas, convivia, comissiones, cantus, symphonias, navigia jactant*. Seneca calls it *the diversorium of vices*, and gives us an idea of what one saw in his times:—*Habitaturum tu putas unquam fuisse in Utica Catonem, ut præternavigantes adulteras dinumeraret, et adspiceret tot genera cymbarum variis coloribus picta, et fluitantem toto lacu (Lucrinus) rosam, ut audiret canentium nocturna convivia?* Propertius warns Cinthia of the perils which it presents, and urges her to fly from the temptation:—

Tu modo quam primum corruptas desere Bajas;
Multis ista dabunt litora dissidium;

Litora, quæ fuerant castis inimica puellis:

Ah pereant Bajæ, crimen amoris, æquæ.

Lib. i. xi.

Suetonius, in his Life of Nero, gives an account of the dancing-girls, who derived from the city the name of *Ambubajæ*, and of whose midnight orgies the caves along the shore were the unhallowed sites. Martial describes the Roman matrons as arriving at Baiæ with the reputation of Penelope and leaving it with that of Helen—*Penelope venit, abit Helene*. Cassiodorus has preserved a letter of Alaric, which shows that Baiæ maintained this cha-

acter in the 5th cent.; and even in the 15th Pontanus tells us that, when the ladies of Naples resorted to it as a watering-place, it was the ruin of old and young.

The climate of the city does not appear to have been healthy during the whole year. A passage in one of Cicero's letters to Atticus, expressing surprise at the long sojourn made by Dolabella in the city, leaves little doubt that it was unhealthy in the summer. But after Avernus and the Lucrine had been cleared of wood and opened to the sea, it is possible that the climate of the coast may have improved; and the praise bestowed on the place by later poets may be regarded as a confirmation of this conjecture. Of the villas of Cæsar, Crassus, Cato of Utica, Lucullus, Pompey, Sylla, Domitian, and other great names of antiquity, not a trace remains. There are masses of ruins in abundance to which illustrious names have been applied, but neither inscriptions nor coins have been found to justify this nomenclature of the antiquaries. The *Villa of Piso* was the scene of the celebrated conspiracy against Nero in which Seneca and Lucan took part. Nero was a frequent guest at Piso's villa, and the conspirators were anxious to assassinate him at table, but Piso refused to allow such a violation of the laws of hospitality. Before any other plan had been arranged, Piso was betrayed by one of his own freedmen, and, to save himself from a worse fate, he put himself to death by opening his veins in a bath. Hadrian had taken up his residence at Baiæ for the mineral waters, but as they failed to give him any relief, he starved himself to death, and desired to have it recorded on his tomb that the doctors had killed him! His Adieu to his Soul, *Animula vagula, blandula*—familiar to every scholar—was written at Baiæ. After the fall of the Roman empire, Baiæ rapidly declined. In the 8th cent. it was ravaged by the Saracens, but yet it was still inhabited in the time of Petrarch and Boccaccio, and was the favourite watering-place of Queen Joanna, of Ladislaus,

and of Ferdinand I. of Aragon. At the commencement of the 16th cent., during the wars between Louis XII. of France and Ferdinand the Catholic, Baiæ was finally deserted by its inhabitants, who migrated to Naples. Don Pedro de Toledo, in erecting a castle on the promontory, on the foundations of one previously erected by Alfonso II., destroyed everything in the deserted city which he could make available as building materials. For the convenience of the shipping there is a small lighthouse on the point below the castle.

Baths.—In the 17th cent., before the true character of Roman ruins was understood, every building of any size was called a temple. Thus the three larger ruins at Baiæ, which evidently formed the halls of magnificent baths belonging to some of the numerous villas on this coast, have been designated by the names of three divinities. The first of these halls, near the modern harbour, called the *Temple of Venus*, is octagonal externally, having at the angles coupled pilasters, which still contain the terra-cotta tubes for the passage of the water. The interior is circular, with eight windows and niches, like those we have noticed in the similar structure on the banks of Avernus. The roof was vaulted. Three chambers beneath the floor were probably the bath-rooms; the stucco reliefs, formerly visible on the walls, are said to have been of a libertine character. One of these apartments is lighted by a square aperture in the roof. In the rear of the building are the remains of stairs, showing that it had a second story, the rooms for the stoves, the covered reservoirs for water, &c. The second hall, which bears the name of the *Temple of Mercury*, and is called by the peasantry the *Truglio*, is a large circular chamber with a vaulted roof, having a circular aperture in the centre for the admission of light, and square holes in other parts of the vault for the regulation of the temperature. In the walls are four large arched niches. The remains of conduits and channels for water found

among the foundations leave little doubt that it was a cold bath. From the circular form and construction of the building it is a regular whispering chamber. The third hall, called the *Temple of Diana*, is an octagonal building of great size, of which a considerable portion of the walls and vaulted roof have disappeared. The interior was circular, with four niches in the sides. The remains of an aqueduct, a caldarium, and subterranean galleries, sufficiently prove the character of the ruin.

Near the Castle of Baiæ an inscription was discovered in 1785, containing a decree of the Decurions of Cumæ, appointing Licinius Secundus to be the priest of the *Temple of Cybele* at Baiæ, and another of the Roman College confirming the appointment.

Bacoli, a little village beyond the Castle of Baiæ, facing Misenum, is interesting only as having preserved its Roman name of *Bauli*, which, however, must have been lower down, and close to the shore, judging from the expression used by Silius Italicus:—

Et Hercules videt ipso in litore Baulos.
XII. 156.

On the coast below this village, called the Bay of Baoli, separated by the castle from that of Baiæ, are some ruins.

Theatre, formerly called the *Tomb of Julia Agrippina*, a semicircular corridor with a vaulted roof and four large niches in its outer wall, and a long passage which runs back into the hill. Beautiful stucco reliefs and other ornaments, and fragments of paintings and inscriptions were visible before the wall was blackened by the torches of the guides. The remains of steps and the outer wall in the ground above the corridor, for the support of the seats, prove that the building is a portion of a small theatre. Further evidence against its being the tomb of Agrippina is supplied by Tacitus, *Cremata est nocte eadem, conviviali lecto, et exequiis vilibus, negue, dum Nero rerum potiebatur, congesta aut clausa humus. Mor*

domesticorum cura levem tumulum accepit, viam Miseni propter, et villam Cesaris Dictatoris, qua subjectos sinus edilissima prospectat. The words *viam Miseni* prove that the site of the tomb must be sought for in the cemetery which lined the road leading to that city, and of which we still see numerous remains at the spot called *Mer-cato di Sabato*, though the principal tombs are now so covered by the hovels of fishermen, that it is impossible to examine them satisfactorily.

Villa of Hortensius.—The most extensive ruins on the Bay of Baoli have been identified, with considerable probability, with the villa of Hortensius. They must be examined in a boat, being now for the most part under water, as are also the spacious chambers supposed to be the ponds of his *murena*, which were celebrated by Cicero, Pliny the naturalist, and Varro. The attachment of Hortensius to his fish, of which we have a proof in his remark that he would rather lose two *mul*i from his chariot than two *mul*li from his ponds, appears to have descended to the subsequent possessor of the villa, Antonia, the wife of Drusus. Pliny tells us that she was so fond of one of the *murena*, that she had gold earrings made for it, a sight, he adds, which brought many visitors to Bauli, *cujus propter famam nonnulli Baulos videre concupiverunt.* In this villa Nero is supposed to have plotted the death of his mother. When the attempt to drown her, in her passage from Bauli to Baiæ, failed by her having been rescued by a small boat, she retired to her own villa near the Lucrine lake, where the matricide was committed on the same night as she lay in her bed.

The *Villa of Cesar*, according to Seneca and Tacitus, had the appearance of a castle, and was situated on a hill commanding an extensive view. It became the property of Augustus, and was the residence of Octavia after the death of her second husband Mark Antony, and the scene of the death of her son, the young Marcellus. It was

here also that Virgil recited the memorable lines of the 6th Book of the *Æneid*, ending with *Tu Marcellus eris*, which have invested the memory of the young prince with eternal interest. It is impossible to identify the precise spot of this villa, but Chaupy and some recent antiquaries' suppose it to be pointed out by the ruins now called

Cento Camerelle, or *Carceri di Nerone*, an extensive subterranean building of reticulated masonry, the use of which has not been satisfactorily determined. It consists of a number of vaulted chambers, separated by pilasters, which, from their intricacy, have sometimes been called the *Labyrinth*. The two largest pilasters at the end are built obliquely on one side. Behind them is a stair leading to the ground-floor, which consists of long narrow passages in the form of the letter H, with the intersecting line prolonged on one side. Some calcareous deposits on the walls, and their sloping from the sides towards the centre, prove that they were reservoirs for water; which served, perhaps, as substructions of Cesar's villa.

Piscina Mirabilis, on the summit of the hill between the village of Baoli and the Maro Morto, and a few hundred yds. S. of the former, is a Roman reservoir, excavated in the massive tufa of the hill, for the preservation of the water brought by the Julian aqueduct from Serino in the Principato Ultra, a distance of about 50 m. It is in good preservation, firm and massive as on the day when it first supplied water to the Roman fleet 18 centuries ago. It is 220 ft. long and 83 ft. broad, with a vaulted roof of massive masonry, supported by 48 large cruciform pilasters, arranged in regular lines of 12 each, and forming 5 distinct galleries or elongated compartments. It is entered at the two extremities by stairs of 40 steps each, one of which has been repaired and made accessible. In the middle of the piscina is a depression, or sink, extending nearly from wall to wall, for collecting the sediment from the water.

The roof is perforated by square apertures, which probably served for ventilating the interior. The walls and pilasters are covered with a calcareous deposit as high as the spring of the arches, produced from the water which contained it in solution. The traces of the Julian aqueduct entering the *Piscina Mirabilis* may be seen near to the entrance by which the visitor descends into it. It is remarkable that a work of so much labour and ingenuity has not been mentioned by any Roman writer. We are, therefore, left entirely in doubt as to the period of its construction. Winckelmann regarded it as the work of Agrippa. It was probably placed on this hill at a distance from the *Portus Julius* in order to be near Misenum, which was a favourite rendezvous of the Roman fleet.

Villa of Cornelia.—Certain ruins on the narrow tongue of tufa called the *Punta di Pennata*, which formed the N. point of the *Portus Miseni* of Augustus, are supposed to mark the site of the Villa of Cornelia, the daughter of Scipio Africanus, and the mother of the Gracchi. Scotti and De Jorio, however, are inclined to place it on the Monte di Procida (on the W. side of the Mare Morto), where there are several ruins and ancient substructions. This villa had belonged to Marius, whose heirs sold it to Cornelia for 75,000 denarii (24221.). She retired to it in her old age, to die, like her father, in voluntary exile. At her death it was purchased by Lucullus, who had another villa on the hill of Misenum. The *Punta di Pennata* was perforated by Augustus, or more probably by Agrippa, with two tunnels extending below the level of the sea, in order to create a current, and so prevent accumulations of sand at the mouth of the port. The entrance was protected by an open mole which rested on 5 piers, and was thrown out from the Punta di Miseno opposite the Punta di Pennata, the entrance being between the latter point and the last of these piers. Three piers may still be seen under water on

the Misenum side of the opening into the Mare Morto.

MISENO.

Mare Morto.—The Port of Misenum, of which we have just described the entrance, was constructed by Augustus, on the plans of Agrippa. It was designed to be the station of the Roman fleet in the Mediterranean, as Ravenna was in the Adriatic. It consisted of a triple basin, the first and second of which were separated by the point of land on the Misenum shore, called the *Forno*, which is perforated by tunnels for the passage of the currents; the third or inner basin is that which is now known as the *Mare Morto*. This basin is now separated from the outer ones by a causeway of recent construction, which has supplanted the bridge thrown across the strait by Flavius Marianus, a prefect, in the reign of Antoninus Pius. This unscientific contrivance has destroyed the harbour by causing it to shallow, and has reduced the Mare Morto itself to a mere lagoon where large numbers of fish are caught. It was in the *Portus Miseni* that the conference took place between Augustus, Antony, and the younger Pompey. Plutarch tells us that when the two triumvirs went unarmed on board Pompey's ship to arrange the partition of the empire, Menas, the admiral of the fleet, asked Pompey if he should cut the cables and make him master, "not only of Sardinia and Sicily, but of the whole Roman empire." "You should have done it, Menas," was the answer, "without asking me. Let us now be content with our present fortune, for I know not what it is to violate my pledged word." The port continued to be the principal naval arsenal of Rome down to the time of Titus, when the elder Pliny was admiral of the fleet.

MISENUM.—Crossing the causeway which separates the present Bay of Miseno from the Mare Morto, and after passing numerous reservoirs for obtaining salt by natural evaporation, recently formed on the shore of the latter, we reach the lofty promontory which forms the W. boundary of the Gulf of Naples, and whose pyramidal form makes it so conspicuous an object from all parts of its shores. The promontory itself still justifies the prophecy of Virgil, in the passage which describes it as the burial place of the trumpeter of Hector and Æneas:—

At plus Æneas ingenti mole sepulcrum
Imponit, suaque arma viro, remumque, tu-
banique
Monte sub æreo, qui nunc Misenum ab illo
Dicitur, æternumque tenet per sæcula nomen.
Æn. vi. 232.

The city of Misenum, although made a Roman colony by Augustus, must have been very small. The narrow limits of the locality, and the patrician villas which occupied so considerable a portion of the surface, must have barred its extension. It is probable that the city was occupied chiefly by the officers of the fleet, and consisted of the establishments of a naval arsenal. The little village of Miseno, or Casaluce, probably occupies the site of the naval suburb. De Jorio and Scotti, and other local antiquaries, maintain that the ancient promontory of Misenum is the modern *Monte di Procida*, and that the considerable ruins which are still visible at the *Torre di Cappella*, on the road from the Mare Morto to Lako Fusaro, mark the situation of the principal edifices of the city. Wherever the city of Misenum was, it appears from ecclesiastical records to have been tolerably perfect as late as the 9th centy., when it was the seat of a bishopric in connexion with Cumæ; in 836 it was sacked by the Lombards, and in 890 was utterly destroyed by the Saracens. The first of the existing ruins is

The *Theatre*, near the little point of land called *il Forno*. Of this building the greater part is buried beneath the

soil, the only portions now visible being the corridor and the subterranean passage which communicated with the port, in order, perhaps, to give the sailors an easy access to the interior.

The *Villa of Lucullus*, placed by some antiquaries on a high ground facing the promontory of Misenum, where travellers often go to enjoy the fine view and take refreshments, after having seen the *Piscina Mirabilis*; and by others on the promontory itself, where some ruins are still visible on the summit, is described by Phædrus as occupying so commanding a position on the promontory that it enjoyed a view of both seas:—

Cæsar Tiberius quum, petens Neapolim,
In Misensem villam venisset suam,
Que monte summo posita Luculli manu
Prospectat Siculum, et prospicit Tuscanum mare.
II. v.

It became subsequently the *Villa Misensis* of Tiberius, who died within its walls, suffocated by Macro, the captain of his prætorians. It was afterwards the property and residence of Nero.

The *Grotta Dragonara*, in the side of the promontory which faces the island of Procida, is a long subterranean and intricate passage, with a vaulted roof resting on 12 pilasters, and containing 5 galleries. The object of its construction has not been satisfactorily determined. By some it is supposed to have been a reservoir for water; and by others a magazine for the fleet. In one part of it is a stream of fresh water, supposed to come from some subterranean aqueduct, or to have been connected with the Temple of the Nymphs which Domitian is recorded as having erected in its neighbourhood. On the extremity of the promontory is a lighthouse recently erected.

The *Miliscola*.—The long narrow strip of beach, which connects the promontory of Misenum, with the *Monte di Procida*, and separates the *Mare Morto* from the sea, still bears, in an abbreviated form, the ancient name of *Mililis Schola*, the parade ground of the soldiers and marines of the Roman

fleet, as we know from an inscription found upon the spot and now preserved in the Museo Borbonico. The beach is now used as the place of embarkation for Ischia by those who prefer the short passage across the channel called the Canale di Procida, to the voyage from Naples.

The *Monte di Procida*, at the extremity of this beach, is a noble headland of tufa, covered with the ruins of Roman villas, and clothed with vineyards which produce a delicious wine. The extreme point of the headland on the S.W. is called the Punta di Fumo. Off the W. point of the promontory is the rock called S. Martino.

The *Elysian Fields*.—The flat tract lying between the Mare Morto and the Lago del Fusaro, bounded on the N.E. by the Monte Selvaticchi, and on the S.W. by the Monte di Procida, is the spot with which the antiquaries have identified the *Amplum Elysium* of the *Æneid*.

It is now a richly cultivated tract, covered with vineyards and gardens. Along the line of the ancient road which traversed the plain from Cumæ to Misenum (the termination of the *Via Domitiana*), are the remains of numerous tombs of the Roman period, some of which are proved by the inscriptions to be those of the sailors of the fleet. Some of the names which they record are Egyptian, some Greek, and some Pannonian. The names of the ships are also given. The place is now called the *Mercato di Sabato*; some of the tombs still retain their stucco ornaments.

The *Lake of Fusaro* is the *Palus Acherusia* of the poets. It is supposed to have been the port of Cumæ. Numerous remains of massive buildings, villas, and tombs, are still visible in its neighbourhood. At its S. extremity is a canal of Roman construction communicating with the sea, now known as the *Foce del Fusaro*, and beyond it is a smaller basin called the *Acqua Morta*. The lake is now famous for its oysters. In the middle of the lake is a Casino, built by Ferdinand I. The lake is

supposed to be the crater of an extinct volcano, which, in 1838, gave proof of the fact by emitting such quantities of mephitic gases that the oysters were destroyed by them. The tombs in the neighbourhood have contributed some very interesting objects to the Museum, including specimens of gold jewellery, coins, glass vessels, and trinkets of various kinds. In one which was opened a few years since, bearing the name of Julia Procula, the skeleton was found entire, with massive gold ear-rings and other precious ornaments.

Villa of Servilius Vatia.—The *Torre di Gavela*, on the point of land which runs into the sea, on the N. side of the *Foce del Fusaro*, marks the site of this villa. Vatia secluded himself in this spot to escape the perils which beset public life in Rome during the reign of Nero, whereupon people used to exclaim, "You only, Vatia, know how to live," *O Vatia, solus scis vivere*. At ille, adds Seneca, *latere sciebat, non vivere*. The villa was celebrated for its caverns and fishponds. Its ruins attest the magnificence of its proportions, and the tranquil beauty of its site.

Cumaan Villa of Cicero.—On the hills between the Lago del Fusaro and Avernus, and between the Arco Felice and Baia, at a spot called *Scalandrone*, are some ruined arches which are supposed to mark the site of the *Villa Cumana*, so often mentioned in the Letters to Atticus. It was in this villa that Hirtius and Pansa presented, to Cicero the young Octavius, on his arrival from the school in Macedonia, which he had hastily quitted on the assassination of Cæsar. His mother Accia was living with her second husband, Lucius Philippus, in a neighbouring villa, to which the youth, then in his 19th year, was conducted by Balbus. Cicero, in describing the arrival of "the boy," as he calls him in a letter to Atticus, says he was "entirely devoted" to him (*mili totus deditus*). In a subsequent letter he tells the same friend that the stepfather of Octavius "thinks he is not to be trusted."

The *Villas of Seneca and Varro*, which were situated near Cicero's villa, as we know from the descriptions which these writers have left to us, have disappeared; and no ruins now exist with which even their names can be connected.

CUMÆ.

The road from the *Lago del Fusaro* to Cumæ follows the *Via Domitiana*. At the S. angle of the city walls it was joined by the *Via Cumana* from Puteoli. This latter road passes along the crest of hills which form the N. margin of the Lake of Avernus; it enters Cumæ by the *Arco Felice*. It is the direct road to the site of the ancient city from Naples and Pozzuoli.

CUMÆ occupies the summit of an isolated hill of trachytic tufa, which rises above the long line of level shore from the Monte di Procida to the mouth of the Volturno. This hill and the range of which it forms a part are the "sea-girt cliffs" of Pindar,—

Ταὶ θ' ὑπὲρ Κύμας ἀλκιρκέες ὄχθαι.
I'ylh. E. d.

So far as the walls have been traced, the form of the city appears to have been that of an equilateral triangle. Its remote antiquity is proved by the testimony of the geographers and historians of the Augustan age. Strabo describes it as the most ancient of all the Italian and Sicilian cities. Dionysius of Halicarnassus says that it was celebrated for its riches, power, and possessions; and Livy records its impregnable position by sea and land. There is considerable discrepancy with regard to its founders; according to Strabo, it was the joint colony of the Chalcidians of Eubœa under Megasthenes, and the Cymeans of Æolis under Hippocles of Cyme. Hence Cumæ was always called a Chalcidic or Eubœan city. Livy states that the colonists first settled at Ischia, but finding themselves disturbed by earthquakes, removed to the mainland. The wealth and

possessions of the city may be inferred from the fact that its territory included both Puteoli and Misenum, the Gulf of Puteoli was called *Sinus Cumanus*, the shore of the Bay of Gaeta was called *Littus Chalcidicum*, the hills of the district were called *Colles Euboici*, and Naples and other cities in the South of Italy, and even Messina in Sicily, were reinforced by Cumæan colonies. Its government was aristocratical till it was overthrown by Aristodemus, a successful general, who rose to power in a popular revolution, but was afterwards expelled by the valour of Xenocrita, commemorated by Plutarch as one of the first examples of female heroism. Cumæ was the scene of the exile and death of Tarquinius Superbus, who here purchased of the Sibyl the three Sibylline books which the Romans cherished for so many ages in the Capitol. He died here, according to Livy, B.C. 509. In the year 474 B.C. the Cumæans were at war with the Etruscans, who, with the assistance of their Umbrian allies, besieged the city by sea and land. The Cumæans obtained the aid of Hiero of Syracuse, who strengthened their fleet by a squadron of triremes. The hostile armaments met in the Gulf of Puteoli, where the Etruscan fleet was utterly defeated. This naval victory is immortalised by Pindar in one of the finest passages of the first Pythian Ode:—

Λίσσασμαι, νηύσον, Κρονίων, ἄμερον
Ὅφρα κατ' οἶκον ὁ Φοῖ-
νιξ, ὁ Τυρσανῶν τ' ἀλλοδατὸς ἐχθρ,
Ναυσίστανον ὕβριν ἰδῶν,
Τὰν πρὸ Κύμας.

Cumæ was besieged by the Samnites 3 years after they had taken Capua (B.C. 427), who made themselves masters of the city, and settled here in large numbers, producing that mixture of Greek and Campanian customs which Velleius Paterculus has commemorated in the expression *Cumanos Osea mutavit vicinia*. When Capua fell under the power of Rome, Cumæ became subject to the same authority. It was raised to the rank of a Roman municipium, B.C. 337. In the second Punic War it was attacked by Hannibal, and was

successfully defended by Sempromius Tiberius Gracchus. The city became a prefecture B.C. 210, and was made a Roman colony by Augustus. Under the Empire it declined rapidly. At the time of Athenæus it had a reputation for its painted vases and silks; but in the reign of Nero it had become so unfashionable, that when Umbricius the poet resolved to retire from Rome to a country solitude, Juvenal congratulated his friend that he was about to give one more citizen to the Sibyl by fixing his residence in the *vacuæ Cumæ*:—

Quamvis digressu veteris confusus amici,
Laudo tamen vacuis quod sedem iugere Camis
Destinet, atque unum civem donare Sibyllæ.
Sat. iii. 1.

In the same reign it was the scene of the voluntary death of Petronius Arbiter. Virgil describes Cumæ as the place where Æneas had his first interview with the Sibyl Deiphobe, the priestess of the temple which had been erected by Dedalus to Apollo, on the "Arx" or Acropolis from whose rocky caverns she pronounced the oracles:—

Sic fatūr lacrymans, classica immittit ha-
benas;
Et tandem Euboicis Cumarum allabitur oris.
Obvertunt pelago proras: tum dente tenaci
Anciora fundabat naves, et littora curvo
Prætexunt puppes: juvenum manus emicat
ardens

Littus in Hesperium: querit pars semina
flammae

Abstrusa in venis silicis; pars densa ferarum
Tecta rapit silvas, inventaque flumina monstrat.

At pius Æneas arces, quibus altus Apollo
Præsidet, horrendæque procul secreta Sibyllæ,
Antrum immane, petit: magnam cui mentem
animūque

Dellus inspirat vates, aperitque futura.

Jam subeunt Trivie lucos atque aurea tecta.
Æn. vi. 1.

After the fall of the Roman empire, Cumæ was occupied by Totila, who repaired its walls. Teias was elected king here; and after his defeat and death in the battle of the Sarno, his followers, headed by his brother Aligern, threw themselves into the citadel. Narses, unable to reduce it, filled the Sibyl's Cave with combustible materials, and destroying its roof by fire, penetrated to the centre of the fortress, which he reduced to ruin. In the 8th

cent. Romoaldo, Duke of Benevento, made himself master of the city. In the 9th it was sacked and burnt by the Saracens. In the 13th, having become a nest of pirates and robbers, the citizens of Naples and Aversa fitted out an expedition against them, and razed what then remained of the ancient city to the ground.

The *Citadel*, which commands a view reaching in fine weather as far as Gaeta and Ponza, occupies a considerable elevation, of which all the sides have broken down except that on the S., by which we now ascend to it. The foundations of the walls may still be traced through their whole extent, with the situation of the only doorway which gave access to the fortress.

The *Sibyl's Cave*.—The hill of the Acropolis is perforated in all directions with caverns excavated in the tufa, many of which it would now be impossible thoroughly to explore. One of them has several lateral apertures and subterranean passages, in which the local antiquaries have recognised the hundred mouths of the 6th Æneid:—

... Teucros vocat alta in templa sacerdos:
Excisum Euboicæ latus ingens rupis in antrum,
Quò lati ducunt aditus centum, ostia centum,
Unde ruiunt totidem voces, responsa Sibyllæ.
Æn. vi. 41.

The principal entrance is in the side of the hill facing the sea; but the passages to which it leads are mostly filled up. A flight of steps on the l. leads from what is now the largest cavern up to a dark small recess, which has no communication whatever with the upper part of the rock. At the commencement of the present cent., Paolini, accompanied by an English traveller, examined one of the largest passages, and found that it led into a vast dark cave in the direction of the Lake of Fusaro; but it was dangerous to explore it further. In Justin Martyr is a passage describing his visit to Cumæ and to the scene of the Sibyl's prophecies. He says: "Being at Cumæ, we saw a large basilica dug out of the rock, where they said the Sibyl had pronounced her oracles. It had in the middle three large

basins, also hollowed out of the rock, which had served for the lustrations of the Sibyl, who afterwards retired into the innermost part of the basilica (*ἐνδότερον τῆς βασιλικῆς οἴκου*), and there gave her predictions of futurity from an elevated throne." This passage, written about the year 150, has sometimes been supposed to indicate the Temple of Apollo; but it is more probable that it was a temple on the side of the hill, adjacent to the cave which Narses destroyed.

Tomb of the Sibyl.—A further proof of the late period at which the traditions of the Sibyl lingered upon the spot is found in another passage of Justin Martyr, in which he describes a round cinerary urn, worked in brass (*φαιόν τινα ἐκ χαλκοῦ κατασκευασμένον*), in which they said the ashes of the Sibyl were preserved. Pausanias, who was a contemporary of Justin Martyr, says that the Cumæans showed as the Sibyl's tomb a small stone urn, *λίθινον ὑδρίαν οὐ μεγάλην*. None of the Roman writers make any mention of such a monument. In modern times, a ruined house near the Temple of the Giant has been shown to travellers as the tomb, and evidently upon no better authority than that which identified the vases shown to the two Greek orators.

Temples and Amphitheatre.—The Temple of Apollo, occupying the highest peak of the Acropolis, still presents some fragments to mark its site. They are a portion of a fluted column and a single capital, both in the oldest style of Doric architecture. The position of the temple must have made it a conspicuous object from all parts of the coast. The confused and scattered ruins now visible within the line of the city walls have suffered so much from depredations and neglect, that they are interesting chiefly on account of their associations. The Temple of the Giants (Tempio dei Giganti), in which the colossal sitting statue of Jupiter Stator in the Museo-Borbonico was found in the cella, has been almost entirely destroyed. The Temple of Serapis, discovered in 1839, is a Roman ruin of

imperial times, remarkable chiefly for the objects found in it, among which were some Egyptian statues of colossal size. Of the Temple of Augustus, discovered in 1606 by Cardinal Acquaviva, who obtained many statues from its ruins, not even the site is now known. The Temple of Diana, discovered in 1852 by the Count of Siracusa, on the site of what is supposed to have been the Forum, has been entirely dismantled. It was upwards of 100 ft. in length, semicircular at one of the extremities; the columns of the portico were of cipollino, of the Corinthian order, and, like the cornices, were remarkable for their high finish and beautiful workmanship. A statue of Diana with her dogs, and a Latin inscription recording the erection of the Temple at the cost of Luceius, were found among the ruins. There would have been no difficulty in restoring the Temple, but the Count removed the columns and sculptures to Naples as soon as they were excavated. The Amphitheatre, now covered with earth and trees, is an oval building, with remains of 21 rows of seats leading down to the arena.

The Arco Felice is situated in a deep cutting in the tuff hills on the E. side, on the road from Puteoli to Cumæ. It is a massive brick structure, 60 ft. high to the summit, and is pierced by a single arch 18 ft. in width. The walls are also of brick. On each side of the arch are 3 niches, 2 above, and 1 of a larger size in the basement of each front. Above are the remains of a channel supposed to be that of an aqueduct which was carried over it. The arch may also have served as a bridge uniting the two heights which were separated by the formation of the road. On either side of this road, which still retains many traces of its ancient pavement, are the remains of tombs, in some of which were found sarcophagi and stucco ornaments of great beauty.

About 500 yds. before reaching the Arco Felice, in going from Cumæ towards Pozzuoli, an ancient road paved with blocks of lava branches off on the

rt. hand to the Tunnel called the *Grotta di Pietro della Pace*, from a Spaniard of that name who explored it in the 16th century, the latter being evidently the opening of a subterranean communication between Cumæ and the Lake of Avernus, cut by Cocceius, by order of Agrippa: it is now in progress of being cleared out; it is partly filled up with alluvial matter, the floor paved, and the roof in general of brick masonry. Its length, to where it opens on the Lake of Avernus, is said to be about 3000 ft., and some large chambers and branch passages are supposed to exist along its course; its opening towards the E. may be seen on the W. shore of the Lake (see p. 232).

The *Necropolis* of Cumæ is the most interesting cemetery discovered in Southern Italy; it is situated in the plain extending on the N.W. and at the base of the rock of Cumæ. Considerable excavations have been made of late years, chiefly by the Count of Syracuse, and from which has resulted the discovery of several Greek tombs containing vases and other ornaments of a remote period. The site appears to have been at a subsequent period occupied by Roman sepulchres; but at a higher level, as in many cases it has only been by penetrating below the latter that the more ancient Cumæan hypogæi were discovered. A portion of the vases, which have a remarkable similarity to those from the Cyrenaica, now in the British Museum, are in the Count's palace at Naples; but the best were sold by him to Marchese Campana of Rome. The site of the excavation is near a farm-house on the rt. of the Via Domitiana, in coming from Licola towards Fusaro. Many fragments of Roman sepulchral decorations in marble may be seen scattered around. The tombs were constructed one above the other, forming three several tiers, each being the work of a different period; and in the earth which covers all these are the cinerary urns of the Romans. The lower tombs were excavated simply in the earth. When first opened they

were found still to contain skeletons, which fell to dust on exposure to the air. At the head and feet were vases of an Egyptian character, rings and fibulae of bronze, scarabei, glass beads, and fragments of burnt wood. The tombs built upon them were formed of four large slabs of tufa or piperno, covered often with three flat stones; but some have been found with sloping roofs, the stones meeting in the middle and giving the tomb the appearance of a small house. Some of these sepulchral chambers contained two skeletons, but generally they contained only one, with black painted vases of an archaic character, and occasionally vases with black figures on a yellow ground, in which we trace Pelasgic art to its Egyptian origin. The Italo-Greek tombs, which formed the upper tier, were of the same character, but were distinguished by their superior manufacture and greater elegance, by the richness of the funeral furniture, and by the use of gold and silver instead of bronze in the personal ornaments, thus confirming the statement of their own poetic historian, Hyperochus, as we read in Athenæus, that "the (Cumæan) citizens wore embroidered robes and much gold in their dresses, and never went beyond the walls of the city but in a coach drawn by two horses." In the earth of the *Necropolis* were found urns and vases containing the ashes of the Romans. Many of these vases showed by their style and manufacture that they had been removed from the more ancient tombs and appropriated by the Romans; the tombs themselves afforded ample evidence of this fact, for many of them bore marks of having been plundered. The first excavations were made by Charles III., when the numerous sepulchral objects now in the Museo at Naples were discovered. Paderni communicated an account of these researches to the Royal Society of London in 1755. He describes the first tomb opened as that of the Papiria family, and states that there were three skeletons on the floor, each enclosed in an oblong coffin,

formed of four slabs of piperno. One of the skeletons was covered with a cloth of asbestos, with the remains of a robe embroidered with gold, the threads of which were perfect, and with fragments of papyrus, one side of which was covered with red lead, the other black. Among the objects found in the tomb were a metal mirror, three tesserae or dice, an iron lectisternium or pulvinar with ivory ornaments, two heads of horses of the same material, and pieces of the confection of myrrh and spices which was placed on dead bodies by the Greeks. Under one of the skeletons was a padlock through which three iron strigils were passed. Adjoining this tomb was another for the freedmen of the same family. Two glasses, resembling our modern wine-glasses, and two earthen lamps, were also found in it, which still rank among the most beautiful objects of their class in the Museum. In other tombs of the same period an immense number of valuable objects have been discovered, such as necklaces of gold beads and of terra cotta gilt, gold rings with intaglios, gold astragali, cloth of gold; silver fibulae, circular mirrors of silver, vessels of blue glass, ointment-pots, strigils, &c. In another tomb was found the beautiful suit of Greek armour which passed from the collection of the Conte Milano into that of the Tower of London, and is now seen in the hall of the horse-armoury there. In those excavated by the Count of Siracusa vases, cinerary urns, and skeletons were found; in two instances artificial heads, made of a composition in which wax was a principal ingredient, were found lying by the side of the skeletons. One of these heads had glass eyes. The features, which were those of young men, were so perfectly defined as to give probability to the conjecture of the Neapolitan antiquaries that the heads were formed from casts taken after death. Near the Lago di Licola a Greek tomb has been excavated which contained stucco bas-reliefs of the Judgment of Minos, and the Delights of Elysium.

The *Forest of Hama*, the *Trivium* of Virgil, is identified with a wood about 8 m. N. of Cumæ towards Litternum. Livy mentions it as celebrated for its nocturnal sacrifices, and for the treachery and subsequent massacre of the Campanians, who endeavoured to gain possession of Cumæ under the pretence of attending the solemnities of this sacred grove.

LITERNUM.

The road from Cumæ to Litternum (6 m.) follows the *Via Domitiana*. It is bordered by tombs for a short distance after leaving the city, and in one place are the remains of a hemicycle, with seats, which was decorated with paintings. The ancient pavement of massive blocks of piperno is still perfect in many parts.

The *Lago di Licola*, which the road passes soon after it leaves Cumæ, is not mentioned by any ancient writer; it has been supposed that it is a part of the canal begun by Nero for the purpose of connecting Avernum with the Tiber, which made Tacitus describe its author as the *incredibilium cupitor*. The lake is one of the sources of the malaria which afflicts this coast in the summer and autumn. The forests around Licola were the royal chase of Frederick II. The mountain on the rt., called Monte Gaudio, is mentioned by Pliny for its intoxicating water.

The city of LITTERNUM, a name imperishably associated with that of Scipio Africanus, is now represented by the Tower of *Patria*, situated near the bridge by which the Domitian Way crossed the canal connecting the ancient port, now called the *Lago di Patria*, with the sea. Litternum, about 200 B.C., during the consulate of Scipio Africanus and T. Sempronius Longus, was occupied by a Roman colony, subsequently increased by Augustus, in

whose reign Agrippa enlarged and restored the port and its canal, now converted into a marshy lake. The city was destroyed by Genseric in 455, and not a trace remains of its ancient greatness. Scipio Africanus had here a villa, to which he retired when accused of extortion in the war against Antiochus. Here he died in voluntary exile, B.C. 184. Valerius Maximus tells us that in his dying moments, in the bitterness of his heart at the ingratitude of his countrymen, he ordered to be inscribed upon his tomb—*INGRATA PATRIA, NE OSSA QUIDEM MEA HABES*. After his death the Romans were anxious to obliterate the remembrance of their past injustice by loading his name and memory with honours. A tomb, surmounted by a statue, had been erected at Liternum on the spot where he was buried, and a mausoleum had been built at Rome outside of the Porta Capena. It appears that the Romans were anxious to have it believed that the body had been removed from Liternum, and deposited in this Roman mausoleum, and this feeling was carried so far that Scipio was even reported to have died at Rome. Livy tells us:—"Some say that he died and was buried at Rome, others that he died and was buried at Liternum; and at both places there are monuments and statues: for there is a monument at Liternum surmounted by a statue which I myself lately saw there after it had been thrown down by a tempest. *Nam et Literni monumentum monumentoque statua superimposita fuit, quam tempestate disiectam nuper vidimus ipsi.* And beyond the Capena gate at Rome, in the monument of the Scipios, there are 3 statues, 2 of which are said to be those of Publius and Lucius Scipio; the third, that of the poet Ennius." This description can only apply to the tomb of the Scipios on the Via Appia, and near to the Porta San Sebastiano at Rome. But no inscription bearing the name of Scipio Africanus was discovered in that sepulchre; and, though the laurelled bust which was found there was once

believed to be that of Ennius, a subsequent comparison of authenticated memorials has not confirmed the supposition. We may also presume that no member of the Scipio family would have removed his body to Rome in spite of his injunctions to the contrary. Livy himself in a subsequent book says that Scipio died at Liternum, where, by his own command, he was buried, and where a monument was erected, "lest his funeral should be solemnized in his ungrateful country." "*Vitam Literno egit sine desiderio Urbis. Morientem rure eo ipso loco sepeliri se jussisse ferunt, monumentumque ibi adificari, ne funus sibi in ingrata patria fieret.*"—Lib. xxxviii. 53. This statement is confirmed by the evidence of Seneca and of Pliny. Seneca, in his 86th Epistle, gives an interesting description of the villa. "Living," he says, "in the very town of Scipio Africanus, I have adored his spirit and the altar which I suppose to be the tomb of so great a man. . . . I saw his villa, built of squared stone; a wall surrounding the wood, and towers erected on both sides for its defence; a cistern under the house and gardens, large enough for the use even of an army; a small, narrow, and very dark bath after the ancient custom; for a bath did not appear hot to our ancestors unless it was gloomy. I felt therefore a great delight while contemplating Scipio's habits and our own." He then proceeds to say that the bath was lighted by chinks rather than by windows, *rima magis quam fenestra*, and compares these simple habits with the luxury of the modern Romans. Pliny the naturalist, in his account of the Longevity of Trees, describes, among those which the memory of man carefully cherishes, the "olive-trees still existing at Liternum, planted by the hand of Africanus the Elder, and a myrtle of conspicuous size." As the death of Scipio occurred 184 B.C., and that of Pliny in 79 A.D., the olive-trees and the myrtle must have been 250 years old. A constant tradition has lingered on the spot that the tower

now called the *Torre di Patria* was built of the materials of the villa, and on the exact site of the tomb. The celebrated bust of Scipio, which bears the mark of his wound on the bald head, was found beneath the tower, and an ancient inscription with the word *PATRIA*, built into its wall. Three marble statues, larger than life, have recently been discovered near the lake; one was a female draped figure, the others were males wearing the Roman toga. Before these discoveries were made, some of the local antiquaries were disposed to place the site of the villa 6 m. inland, at a place called Vico di Pantano.

The *Lago di Patria* derives its waters from the *Clanlus*, a small sluggish stream now called the *Regi Lagni*, which drains the plain of the Terra di Lavoro as far inland as Maddaloni, and falls into the sea between the Lake and the Volturno. A further proof of the changes which have taken place upon this coast is seen in the deposits of marine shells along the low cliffs which extend from the Lake of Fusaro to the mouth of the Volturno.

Beyond Patria the road traverses the Bosco di Varcaturro, the ancient *Sylva Gallinaria*, which still abounds with game as in ancient times. The whole of the flat sandy plain, the modern *Paneta of Castel Volturno*, is covered with lentiscus and pine forests, which supplied the Roman fleet at Misenum with timber for their masts. The *Via Domitiana* crossed the Volturno near its mouth, and proceeding along the coast fell into the Appian near *Sinnessa*, the modern Mondragone (p. 18). The ancient pavement is still to be traced nearly the whole way from Castel Volturno to Mondragone.

THE NORTHERN CRATERS.

The traveller who is disposed to visit the extinct volcanic craters which form the N. boundary of the Phlegrean Fields, extending from Monte Rosso, near Cumæ, to the entrance of the

Grotta di Posilipo, will do well to make them the object of a separate excursion, combined with a visit to Cumæ and Liternum. In that case he will reverse the order which we adopt in describing them.

MONTE BARBARO, $2\frac{1}{2}$ m. N.E. of Cumæ, the *Mons Gaurus* of the ancients, is the loftiest volcanic cone of the district. It has a deep crater, about $3\frac{1}{2}$ m. in circumference, with an opening in the E. side, apparently enlarged by art. In this cutting we see that the mountain, like Monte Nuovo, is composed partly of beds of loose scorie and of beds of pumiceous tufa. Some of these strata abound in pisolitic globules, formed most probably by drops of heavy rain falling during the eruption with the loose ashes. Not a trace of lava is to be seen. The plain which forms the floor of the crater, now called Campiglione, is of extraordinary fertility, and is entered by a break in the walls of the crater called *Porta di Campiglione*. The cone is covered on its outer slopes with vineyards. The wine which they produced is mentioned by many writers under the name of *Gauranus*; and Athenæus has commemorated its body and its tonic properties, as well as its scarcity and delicious flavour: *ὀλίγος καὶ κάλλιστος, προσέτι τὸ εὖτανος καὶ παχύς*. That now produced by these vineyards, when carefully prepared, is a strong red wine and keeps well. Before the formation of Monte Nuovo, *Gaurus inanis*, as Juvenal calls it, must have been a striking object from all parts of the bay, to which, indeed, Statius gives the name of *Sinus Gauranus*. The plain at the foot of this mountain was the scene of the first victory gained by the Romans over the Samnites, B.C. 340. It has been sung in Latin verse by our poet Gray, who attributes the scanty vegetation on its surface to the *sædvi vicinia* of Monte Nuovo, and thus pictures the slow return of its fertility:

Raro per clivos haud sæcius ordine vidi
Canescentem oleam: longum post tempus amici
Vite virent tumuli: patriamque revisere gaudens
Bacchus in assuetis tenerum caput exerit arvis
Vix tandem, infidoque audet se credere carlo.

Monte Cigliano, between *Monte Barbaro* and *Astroni*, and *Monte Campana*, further inland, on the N.E., are two small craters of the same kind, and with the same geological features.

LAKE OF AGNANO.—Two roads lead from Naples to this lake: the first, which is the one by which it is usually visited, branches off on the rt. beyond the village of *Fuorigrotta* (p. 163), and is 2 m. long; the second from *Capo di Monte*, and is a beautiful drive of about 6 m. (p. 167). The lake is nearly 3 m. in circumference, but more irregular in its outline than the other volcanic craters in its neighbourhood. Though its banks are diversified with hills and verdure, and the surface generally alive with water-birds, the lake is a constant source of malaria, caused partly by the exhalations of warm vapour impregnated with sulphuretted hydrogen, and partly by the flax steeped in it. Neither the lake nor the crater which contains it is mentioned by any ancient writer. From this silence it has been inferred that it has undergone considerable changes since the Roman period; and many conjectures have been started with regard to its ancient state and the origin of its present name. The geological structure is similar to that of the other craters of the district.

Stufe di San Germano.—On the S.E. bank of the lake are some old chambers in which the hot sulphurous vapour which issues from the soil at the temperature of 180° Fahr. is collected for the cure of gouty and rheumatic cases from the hospitals of Naples. The name of the Stufe commemorates the vision of S. Germano, Bishop of Capua, in the 6th cent., which S. Gregory the Great has recorded in his Dialogues. Behind the Stufe are some Roman ruins, supposed to be the remains of baths.

GROTTA DEL CANE.—This celebrated cave is an aperture, resembling a small cellar, at the base of the hill, about 100 paces from the Stufe. It is closed by a door, the key of which

is kept by the custode of the Stufe, who expects 2 carlini for showing the experiment with the dog, from which it derives its name. The cavern was known to Pliny, who describes it among the *spiracula, et sorores charonea, mortiferum spiritum exhalantes*. It is continually exhaling from its sides and floor volumes of steam mixed with carbonic acid gas; but the latter, from its greater specific gravity, accumulates at the bottom and flows over the step of the door, which is slightly elevated above it. The upper part of the cave, therefore, is free from the gas, while the floor is completely covered by it. Cluverius says that the grotto was once used as a place of execution for Turkish captives, who were shut up within its walls and left to die of suffocation. It is said that Don Pedro de Toledo tried the same experiment upon two galley slaves, with fatal effect. Addison, on his visit, made a series of experiments which anticipated all those performed by subsequent observers. He found that a pistol could not be fired at the bottom, and that, on laying a train of gunpowder and igniting it on the outside of the cavern, the carbonic acid gas "could not intercept the train of fire when it once began flashing, nor hinder it from running to the very end." He found that a viper was 9 minutes in dying on the first trial, and 10 minutes on the second, this increased vitality being attributable, in his opinion, to the large stock of air which it had inhaled after the first trial. He found that the dog was not longer in expiring on the first experiment than on the second. Dr. Daubeny found that phosphorus would continue lighted at about 2 ft. above the bottom, that a sulphur match went out a few inches above it, and a wax taper at a still higher level. It has been asserted that the dog, upon whom this *sic sine morte mori* experiment is usually performed, is so accustomed to die that he has become indifferent to his fate; but no dog who has been long the subject of the exhibition is to be seen in perfect health. The

effects of the gas being seen quite as well in a torch, a lighted candle, or a pistol, visitors will do well to content themselves with this, instead of having recourse to the cruel experiment on the poor quadruped.

From the W. shore of the Lake of Agnano an interesting path leads across the hills to Pozzuoli, passing by the Pisciarelli and the Solfatara (p. 287).

ASTRONI.—A road of $\frac{1}{2}$ m. leads from the shores of the Lake of Agnano to Astroni, which can only be visited by an order from the Royal Household: the fee to the custode is from 2 to 4 carlini, according to the number of the party. This is the largest and most perfect of the volcanic craters of this district. For many years it has been used as the preserve of the wild boars and deer for the royal chase; and a wall has been built upon its margin to prevent the escape of the animals. The rim of the crater, which is more than 4 m. in circuit, is unbroken, except by the artificial cutting for the entrance. The ascent is steep, but quite practicable in a carriage. The interior of the crater is covered with magnificent ilexes and other forest-trees, presenting a very beautiful scene, especially in the early spring. A descent of about $\frac{1}{2}$ m. leads to the plain, the floor of the ancient crater, which is encircled by a carriage drive. At the S.E. end are three small lakes, one of which is very deep. In 1452 Alfonso I. gave a festival in this crater in honour of the marriage between his niece Eleanor of Aragon and the Emperor Frederick III. Pontanus tells us that 30,000 persons were present, that the gold and silver vessels used on the occasion were valued at 150,000 golden ducats, and that cascades and rivulets of wine were constantly flowing. The last scene of the celebration was a hunt by torchlight. The hill of Astroni offers one of the finest examples of the craters called of elevation by the celebrated geologist Von Buch; its sides are formed of beds of pre-existing volcanic tufa, which have been upheaved at a period long

subsequent to their first deposition by subterranean forces, similar to those that presided within the historical period at the formation of the Monte Nuovo. In the centre of the crater is a monticule of trachytic lava, protruding, and another mass of the same rock on the N. side of it, which has probably been the produce of the last upheaving eruption, to which the mountain owes its present form.

II.

ISLANDS OF PROCIDA AND ISCHIA.

The shortest and most agreeable mode of reaching Procida and Ischia is to take a carriage from Naples to the beach of Miliscola (p. 298), and there to hire a boat for the passage of the Strait, which is only $2\frac{1}{2}$ m. across. From the Mole at Naples to the Punta di Rocciola, the N.E. promontory of the island, the distance is $15\frac{1}{2}$ m. From the Capo di Miseno the distance is $3\frac{1}{2}$ m. During the summer months a steamer leaves Naples 3 times a week (Tuesday, Thursday, Saturday) at $1\frac{1}{2}$ o'clock, calling at Procida, and returning at an early hour on the intermediate mornings, leaving Ischia at an early hour, fares 6 and 3 carlini; and during the whole year, except in severe weather, there is a daily market boat, by which a passage may be obtained for 2 carlini; but the voyage from Naples is seldom performed under 2 hours with a fair wind, and when it is necessary to row the whole distance, the time is prolonged from 4 to 6 hours. As Procida may be examined in an hour, the traveller may land at the beach called the Marina di Santa Maria, and proceed by the road which traverses the island from N. to S., to the little Bay of Chiaiolella, where he will find boats to convey him across to Ischia.

PROCIDA, the ancient *Prochyta*, is $2\frac{1}{2}$ m. long, and is broken into nume-

rous bays and coves, which give it a picturesque outline. Strabo's statement that it had been torn asunder from its neighbour—*ἡ δὲ Πισυρῆς, Πισυρῆσιν δ' ἔστιν ἑσπερίαν*—is affirmed by Pliny the Naturalist, in opposition to the fable which derived its name from the nurse of Æneas:—*Non ab Æneæ nutrice, sed quia profusa ab Ænaria erat.* (Lib. iii. c. 12.) The geological structure confirms the tradition of antiquity. The island is composed, like Ischia, of pumiceous tuff, separated by beds of pumice and of fragments of cellular lava, which dip outwards as if they had proceeded from a crater situated on the N.W. Breislak and Spallanzani, from an examination of both islands, arrived at the conclusion that they were once united, and formed part of an immense crater.

The N. extremity of Procida is loftier and more picturesque than the S. The bold promontory of *Rocciola*, on whose S. spur the castle is built, justifies the epithet of Virgil:—

Tum sonitu Prochyta alta tremit.

Æn. ix. 715.

The position of the castle, now a royal palace, is very fine; commanding from its terrace the bay of Naples on the one side, and the bay of Gaeta on the other. The town of Procida stretches up the slopes of the castle-hill from the sea-shore in the form of an amphitheatre, backed and interspersed with vineyards, orange-groves, and fruit-gardens. The houses, with their flat terraced roofs and their out-door staircases, remind the traveller of many towns in modern Greece. On the E. the coast is broken into two creeks, formed by the Punta Pizzaca and Punta Socciano. On the N.W. point, called the *Punta di Chiupeto*, at the entrance of the channel, is a lighthouse with a fixed light. Beyond the Punta Serra, on the W. side, there is a straight beach, $1\frac{1}{2}$ m. long, at the extremity of which is a small semicircular island called the *Isola Pivara*. The whole of this S. tract is rocky, recalling the epithet of Statius:—

Hæc videt Inarimen, illi aspera Prochyta parat.
Sylv. ii. 2.

The island is richly cultivated with vineyards and fruit-gardens, which supply the markets of the capital, and constitute the chief source of the prosperity of the inhab. (13,000). The red wines of a superior quality resemble Burgundy. The Greek dresses of the women are seen to great advantage at the festa of San Michele (29 Sept.), when the traveller will also have an opportunity of witnessing the Grecian dance, the *Tarantella*, performed, as of old, to the sound of the timbrel.

Juvenal preferred the solitude of this island to the dissipations of the Suburra:—

... Ego vel Prochyta præpono Suburra.

III. 5.

In the 13th cent. it was the property of John of Procida, the principal actor in the 'Sicilian Vespers,' whose possessions were confiscated by Charles I.; but were returned on the conclusion of peace between his son Charles II. and James of Aragon.

ISCHIA (*Pithecura*, *Ænaria*, *Inarime*).

The remarks made in regard to the best mode of reaching Procida from Naples apply equally to Ischia, making allowance for the extra distance.

The place where travellers usually land is Lacco, where villas may be hired during the bathing season. Lodgings are also to be met with at the town of Ischia, at Casamicciola, and at Forio; the place which travellers who make an excursion through the island usually make their head-quarters during their stay of two or three days, is the boarding-house called *La Sentinella*, near Casamicciola. A new house, the *Piccola Sentinella*, recently established, is very highly spoken of, as is a house kept by Zavota, who has lived as courier in English families. There is also good accommodation in the *Villa Savé* at Casamicciola, built by a French merchant, supplied with baths, and near the principal springs.

Ischia is the largest island in the Bay of Naples. It is separated from

Procida by a channel of 2 m. in breadth. The Castle, on the N.E. shore, is 20 m. from the Mole of Naples. The circumference of the island is more than 20 m., exclusive of the sinuosities of the coast. The length is 7 m.; the breadth, in the narrowest part, is 4. The total population of the island is about 24,000.

Before Vesuvius resumed its activity Ischia was the principal scene of volcanic action in South Italy. It is composed of pumiceous tufa, which assumes in many parts a trachytic character, and is frequently separated by beds of pumice and obsidian. The *Monte Epomeo*, the *Epopos* of the Greeks, the *Epopeus* of the Latin poets, which rises grandly near the centre of the island, appears to have acted chiefly by lateral eruptions, for there is not a trace of lava near its summit, while no less than 12 cones may be distinctly traced on its flanks and on various parts of the plain which forms its base. On the N. and W. the island slopes gradually down to the sea, and terminates in a beach, while on the S. and E. it plunges into it forming abrupt and often lofty precipices.

The volcanic action of Ischia is intimately associated with its early history; and the connexion of the volcanic phenomena with the mythology of antiquity has invested the island with a charm peculiarly its own.

The earliest periods of its history refer distinctly to the volcanic action of which it was the scene. A Greek colony from Chalcis and Eretria settled in the island previous to, or simultaneous with, the foundation of Cumæ. The settlers attained great prosperity, but are said to have been afterwards compelled by constant earthquakes and volcanic agency to leave the island, and settle on the opposite coast at Cumæ (p. 300). These outbursts are probably the same that are mentioned by Timæus, who flourished about 262 B.C., and recorded a tradition that shortly before his time Mt. Epomeus vomited fire and ashes, and that the land between it and the coast was thrown forcibly into the sea, which receded 3 stadia, and then

returned, overflowed the land, and extinguished the fire. These events are also related, with some variation, by Pliny, who mentions a tradition that Epomeo emitted flames; that a village was swallowed up, "*oppidum haustum profundo*;" that a marsh was created by one of the earthquakes which accompanied the eruption, and that Procida was detached by another. A colony established by Hieron, the tyrant of Syracuse, no doubt after his great naval victory over the Etruscans in B.C. 474, was also driven away from the island by volcanic outbursts. The Neapolitans subsequently colonised the island, and remained till the Romans, at an unknown period, took possession of it. Julius Obsequens mentions an eruption in B.C. 92; and the Neapolitan historians assert that other volcanic convulsions occurred in the reigns of Titus, Antoninus, and Diocletian. The last eruption took place in 1302, when Mt. Epomeus threw out from its N.E. flank a stream of lava which ran into the sea near the town of Ischia.

The old volcanic outbursts in the island were poetically ascribed to the struggles of the imprisoned giant Typhæus (Pind. *Pyth.* i. 18). Homer's description of the struggles of Typhæus in Arimi is a perfect picture of volcanic phenomena:—

Ταῖα δ' ὕπερτερ' αἶψα, δά δ' ἐκ περικρατέων
Χωμένῳ, ὅτε ἰ' ἀμφὶ Τυφώϊ γαῖαν ἱμάσθη
Εἰν Ἀρίμοις, ὅθι φασὶ Τυφώϊος ἔμμεναι ἐνός.
Il. ii. 781.

Virgil, adopting Homer's tradition, gave Typhæus to Ischia, and Enceladus to Ætna,

Durumque cubile
Inarime Jovis imperiis imposta Typhæo.
Æn. ix. 715.

The ancient name, *Pithecusa*, was popularly derived by the Romans from *πίθηκος*, because the island was said to be inhabited by monkeys.

Inarimem Prochytaŋque legit, sterilique locatas
Colle Pithecusas, habitantum nomine, dictas.
Ovid. *Met.* xiv. 89.

But Pliny the Naturalist derived it from the pottery (*πίδοι*) manufactured in the

island. *Pitheusa non a simiarum multitudine (ut aliqui existimaverunt) sed a fylginis dolorum* (iii. 12). The name *Ænaria*, according to Pliny, was given by the poets as the station of the fleet of Æneas. The name *Ischia* is a corruption of the word *Isola*, under which name the island is mentioned in ecclesiastical records of the 8th cent.

After the fall of the Roman empire, Ischia followed the fortunes of the capital. In 813, and again in 847, it was attacked by the Saracens; in 1135 it was sacked by the Pisans, while on their way to Amalfi. In 1191 Henry VI. took possession of it. In the reign of his son, Frederick II., Caracciolo, his general, allowed himself to be burnt alive in the Castle, rather than surrender it to the Guelph troops of Otho IV. In 1282, Ischia joined Sicily in the revolt against Charles I. In 1299 Charles II. recovered the island, and punished the inhabitants for their rebellion by sending 400 soldiers to cut down their trees and vineyards. In 1389 Ladislaus defeated Louis II. of Anjou in a battle fought near the crater of Monte Rotaro. In the 15th centy. Alfonso I. seized and fortified it in the war against Joanna II. He expelled the male inhabitants, and forced their wives and daughters to marry his soldiers. At his death in 1458, Giovanni Toreglia, the cousin of Lucrezia d'Alagni, proclaimed himself an adherent of King Renato, and held the island against Ferdinand I. till 1463, when he sold it to the crown for 50,000 ducats. In 1495 Ferdinand II. retired to Ischia with his aunt Joanna, who had just become his bride in her 14th year, abandoning Naples to his rival Charles VIII. The king arrived before the castle of Ischia, with his retinue in 14 galleys; but the castellan, Giusto della Caudina, a Catalanian, refused to admit him. He consented at last to admit the king and queen alone. Ferdinand then landed, but he had no sooner set his foot within the castle than he drew his sword and killed the faithless castellan on the spot, an act which so astonished the garrison that they of-

fered no opposition to the landing of the whole retinue. In 1501 his uncle and successor Frederick retired to Ischia with his queen and children, accompanied by his sisters Beatrice, the widow of Mattheus Corrinus, King of Hungary, and Isabella, the widow of Gian Galeazzo Visconti. They remained in the castle till the king proceeded to France, and surrendered himself to Louis in person, so that the castle of Ischia may be said to have witnessed the extinction of the Aragonese dynasty. The island was pillaged in 1544 by Barbarossa, who carried away 4000 inhabitants; was captured by the Duke de Guise in 1647; was occupied by Lord Nelson in the present cent.; and afforded brief refuge to Murat on his flight to France in 1815.

The Marquis of Pescara, the conqueror of Francis I., was born in the castle of Ischia, in 1489. His sister, Costanza, defended the castle during the war which preceded the partition treaty of Granada, and refused to capitulate to the forces of Louis XII., although commanded to do so by her king, to whom she afterwards afforded a shelter in the same castle, the only spot in the kingdom which her heroism had enabled him to call his own. As an acknowledgment of her services, the government of the island was settled on her family, who retained it till 1734.

In 1525 Vittoria Colonna, the widow of the hero of Pavia, retired to Ischia to mourn her loss. Her genius, her virtues, her piety, her beauty, are immortalised by Michael Angelo, by Cardinal Bembo, by Ariosto and Annibal Caro.

Vittoria è 'l nome; e ben conviensi a nata
Fra le vittorie, ed a chi, o vado, o stanzi,
Di trofei sempre, e di trionfi ornata,
La Vittoria abbia seco, o dietro, o innanzi.
Questa è un' altra Artemisia, che lodata
Fu di pietà verso il suo Mausolo; anzi
Tanto maggior, quanto è più assai bell' op'ra,
Che per sotterra un uom, trarlo di sopra.
Orl. xxxvii. 18.

In 1548 Mary of Aragon, the widow of the Marchese del Vasto, cousin of the

great Pescara, followed the example of Vittoria, and sought a home in Ischia in the eventide of a life which seemed never to grow old. Her autumn, says Pierre de Brantome, surpassed the spring of the most beautiful of other women; and when she had reached her 60th year, her charms were still so irresistible that the grand Prior of France fell in love with her.

Bishop Berkeley frequently declared that one of the happiest summers he ever enjoyed was passed in Ischia in 1717; and in a letter, written probably to Pope, he says, "The island Inarime is an epitome of the whole earth, containing within the compass of 18 miles a wonderful variety of hills, vales, rugged rocks, fruitful plains, and barren mountains, all thrown together in a most romantic confusion. The air is, in the hottest season, constantly refreshed by cool breezes from the sea; the vales produce excellent wheat and Indian corn, but are mostly covered with vineyards interspersed with fruit-trees. Besides the common kinds, as cherries, apricots, peaches, &c., they produce oranges, limes, almonds, pomegranates, figs, water-melons, and many other fruits unknown to our climates, which lie everywhere open to the passenger. The hills are the greater part covered to the top with vines, some with chesnut groves, and others with thickets of myrtle and lentiscus. . . . But that which crowns the scene is . . . Mons Epomeus. Its lower parts are adorned with vines and other fruits; the middle affords pasture to flocks of goats and sheep; and the top is a sandy pointed rock, from which you have the finest prospect in the world, surveying at one view, besides several pleasant islands lying at your feet, a tract of Italy about 300 miles in length, from the promontory of Antium to the Cape of Palinurus." The aloe and the prickly pear (*cactus opuntia*) grow luxuriantly in the hedges; many rare ferns and orchids are found in the woods, the caper grows wild on the walls, and the flora of the island generally will enable the botanist to

add many interesting objects to his herbarium.

Mineral Waters.—No spot of the same extent contains such a number of hot mineral waters. The island is so rich in springs that many valuable waters which would make the fortune of any town in continental Europe, are here allowed to run to waste. The principal characteristics of the Ischia waters are the large quantities of the muriates, sulphates, and carbonates of soda which they contain, combined with the salts of magnesia, of lime, and occasionally of potash, and with a considerable volume of carbonic acid gas. With a few exceptions, they issue from the earth at so high a temperature, that it is necessary to mix them with cold water before they can be used. Besides the waters, there are sand-baths of great power, and hot-air and vapour baths varying in temperature from 140° to 180°.

Some of the waters now in use were well known to the ancients, as Strabo, Pliny, and other writers describe the qualities for which they are still remarkable; and several bas-reliefs and inscriptions recording them have been found in the island. The first description of the Ischia waters and their medicinal powers was published by Giulio Jasolino, in 1588. This curious work describes nearly 40 springs, including all the principal ones now in use. The works of Siano and D'Aloysio, and the poetical descriptions of De Quintiis (*Inarime, sive de balneis Pithecusarum*), were contributions to the literature of the Baths in the last cent. Professor Lancellotti, in our own time, gave the first scientific analysis of the waters, in the reports which he drew up for the Naples Academy of Sciences. In 1830 Mr. de Rivaz, a Swiss physician resident at Naples, published a Description of the Waters, in which he incorporated Lancellotti's analyses with the results of his own experience. Our countryman the late Dr. Cox, in his work on the medical topography of Naples, 1841, also contri-

buted to bring the Ischia waters under the notice of English travellers. He combined in his work the labours of his predecessors with his own observations during his long practice at Naples, and showed the analogies of the several waters to the more familiar springs of Northern Europe. Such powerful agents as the waters of Ischia require much discrimination in their use, and should not be used without competent advice. We shall proceed to make a circuit of the island from

CASAMICCIOLA, a picturesque village of 3500 Inhab., on the high ground behind Lacco, is near the most important springs. They rise in the *Valle Ombrasco*, a beautiful ravine at the base of *Monte Epomeo*, $\frac{1}{2}$ m. from the village. The most celebrated is the *Gurgitello*, containing considerable proportions of carbonate and muriate of soda, and 9 cubic inches per cent. of free carbonic acid gas. The temperature is 158° Fahr. The *Gurgitello* possesses great efficacy in diseases of nervous irritability, in sciatica, paralysis, gout, chronic rheumatism, scrofulous swellings, internal diseases caused by local atony, and in external ulcers and gun-shot wounds. Opposite the springs is a public hospital, founded in 1601 by the *Monte della Misericordia* of Naples for the poor patients of the city hospitals. There are also numerous private baths for the use of visitors. Near the *Gurgitello* is the *Acqua di Cappone*, so called from its possessing the smell of chicken broth. It is in repute in visceral affections. It differs from the *Gurgitello* in the strength of its mineral ingredients and in its temperature, which is only 98° F. It supplies the new baths erected by Signor Monti. The *Acqua di Bagno Fresco*, called also *A. del Occhio*, which rises near the Cappone, is an alkaline water of the same class, used in diseases of the eyes. It is also in favour with the Ischia ladies for its property of whitening the hands. Opening into the *Valle Ombrasco* are the picturesque ravines called the *Val di Tamburo* and the *Val di Sinigalla*. [S. Italy.]

The former derives its name from the noise produced by the *Acqua di Tamburo*, which contains such quantities of carbonic acid gas that its escape is accompanied by a sound resembling a drum. This water varies in temperature from 155° to 210° F. At the entrance of the same valley is the *Acqua Ferrata*, which is now neglected. The *Acqua Aurifera-Argentea* is a very ancient water, commemorating by its name the belief of the early colonists that it contained gold and silver. The *Acqua di Rivas* has a temperature of 176° , and a smell of naphtha. In the *Val di Sinigalla*, rising in the bed of the *Ruscello della Pera*, is the *Acqua Spenna-pollastro*, a water with a temperature varying from 167° to 180° . It derives its name from its singular property of softening the skin of fowls, and so rendering easy the operation of plucking. The *Acqua Colata*, with a temperature of 178° , is a strongly alkaline water, which the peasantry use for bleaching linen. The *Acqua Cociva*, with a temperature varying from 178° to 190° , derives its name from its use in cooking, for which purpose the peasantry collect it in holes excavated in the earth. The *Acqua della Sciatica* gushes from the top of a rock at the entrance of the valley. It has a temperature of 144° , but it is now superseded by waters of greater power. In another ravine on the W. of Casamicciola, in which we trace the remains of one of the ancient craters, is the *Acqua della Rete*, which had great celebrity in the 16th cent. Its temperature at the source varies with the season from 149° to 158° . It is employed externally in local weakness arising from sprains and fractures; the peasantry use it in washing and cooking. In the higher part of the ravine are the *Fumaroli de' Frassi* and *di Monticeto*, the former emitting vapour at the temperature of 126° , the latter at that of 203° .

The *Ventarolo* is a cavern in the tufa, from which a blast of cold air is constantly issuing. It is used to cool liquors and fruit.

LACCO, a pretty village of 1600 Inhab., consisting mostly of persons engaged in the tunny fishery, is beautifully situated in a cove on the sea-shore below Casamicciola. Among the villas with which it is surrounded is that of *Panella*, in which nearly every member of the reigning royal family has resided, as have also the ex-King of Bavaria, the late King of Sardinia, the King of Wurtemberg, and the King of the Belgians. The village contains the ch. and convent of Santa Restituta, the patron saint of the island. At her festa, on the 17th of May, the traveller will have an opportunity of observing the Greek costumes which still linger in Ischia and Procida, and of seeing the *tavarella* dance. The principal spring at Lacco, the *Acqua di S. Restituta*, rises near the convent, and is collected for use in a convenient building, where the sand baths, for which Lacco is celebrated, may also be taken. It contains a larger proportion of muriate of soda and muriate of potash than any other water in the island, and consequently requires to be used with caution. It is a powerful agent in the cure of obstructions, rheumatic affections, paralysis, and diseases of the joints. The *Acqua Regina Isabella* rises at the temperature of 106° in the garden of the convent. It contains a larger quantity of free carbonic acid gas than any water in the island, except the *Gurgitello*, with a large proportion of carbonate, sulphate, and muriate of soda. It is valuable in all affections arising from a want of tone of the system, in scrofulous diseases, and in dyspepsia. The *Stufa di S. Lorenzo*, on the E. ridge which bounds the beautiful valley of *S. Montano*, is the most celebrated stufa in the island. It is a natural vapour bath, heated by the steam of pure aqueous vapour, issuing from crevices at a temperature of 135°. Not far from it, on the E. side of *Monte Vico*, is a large block of lava, bearing a Greek inscription recording the construction of a fortified wall by the Syracusan colonists, before they were driven out by the eruptions. Some

doubt has arisen as to the meaning of this inscription, but it appears to state that "Pacius, Nympsius, and Maiu, Paullus, the Archons, and the soldiers constructed the wall." The *Acqua di S. Montano* rises at the foot of a lava current which has flowed from the crater of Monte Vico. Its temperature is 131°, and its medicinal properties correspond with those of *S. Restituta*. The ground around its source is so hot that it raises the thermometer in a few seconds to 122°. On the shore of Lacco, also, the sand, which is black and shining, is at all times so hot, that a hole made in it becomes instantly filled with water at the temperature of 112°. Near the mass of lava called *Capitello*, and at *Mezzavia*, it is sufficiently hot to raise the thermometer to 171°.

FORIO (6000 Inhab.), the favourite residence of the Iselian proprietors, occupies a picturesque position on the W. coast, and has a thriving little port. It is 1½ m. distant from Casamicciola, and 2 from Lacco. The road to it traverses the lava current of *Caccavelle*, which forms the promontories of *Zara* and *Caruso*. The Hermitage of *Monte Vergine*, on the S. ridge of the current, commands an extensive view of the plain of Forio; but the views in the S. half of the island are much less picturesque than those in the N., partly from the absence of timber, and partly from the stone walls and terraces, which the inequality of the ground renders necessary for the construction of the vineyards. At *Ceriglio*, in the suburbs of Forio, in the Villa Paolone, is the *Acqua di Francesco I.*, rising at a temperature of 113°, and resembling the A. Cappone in its smell of chicken broth. It is used in dyspepsia and weakness of the stomach, in visceral obstructions of a chronic character, and in hysterical affections. The *Acqua di Citara* rises 1 m. S. of Forio, in a sandy bay near the *Capo dell' Imperatore*. It varies in temperature, according to the season, from 115° to 124°; in some years it rises to 140°. Its name, de-

rived, as Dr. Ziccardi suggests, from *κρυθαίον*, indicates its ancient celebrity, justified by modern experience, in the cure of sterility and in various forms of uterine disease. It is strongly aperient. Near its source are hot wells and ancient stuffs, which date probably from the time of the Greek colonists; but they are now disused. Monte Epomeo may be ascended from Forio, as it may also from Casamicciola; but the ascent is easier by the route of Panza.

PANZA, 1000 Inhab., $2\frac{1}{2}$ m. from Forio, is situated on the W. slopes of Epomeo. It was a fashionable resort when the Aragonese kings had their villa in its neighbourhood, but it is now inhabited chiefly by agriculturists. The *Ascent of Monte Epomeo*, called also *Monte di S. Nicola*, is usually made from Panza, because the hermitage of San Nicola is only 4 m. from the village. The road passes through the villages of Serrara (2 m.) and Fontana (1 m.). The latter place is 1 m. from the summit, which is 2610 ft. above the sea. "To me," says Sir Richard Colt Hoare, "it seemed an *Ætna* in miniature; and like that mountain, it may be divided into three regions, the lower cultivated, the middle clothed with rich groves of oaks and chestnuts, and the upper bleak and barren, producing only a few low shrubs and dwarf trees. It is not, however, without inhabitants; for on this aerial summit some hermits have fixed their abode." The view from the summit of the mountain embraces a panorama extending from the Punta di Licosa to the Circæan Promontory, and bounded on the N. by the snowy mountains of the Abruzzi. A descent of 2 m. brings us to

MOROPANO, which, with *Barano* 1 m. further, has 3000 Inhab., chiefly engaged in the manufacture of straw hats. On the W. is the promontory of Sant' Angelo, crowned by the ruins of a tower, which was destroyed by the British troops when they evacuated

the island in 1809. Near the head of the ravine at a short distance from the bridge of Moropano, is the *Aequa di Nitroli*. Numerous Latin inscriptions dedicated to the *Nympha Nitrodes*, have been found in the neighbourhood. It issues from the lava at a temperature of 86° and contains a considerable quantity of bicarbonate of iron. It is much valued in diseases of the kidneys and in hypochondriasis, and is supposed by Jasinolo to be the cause of the longevity of the peasantry of the district, who resort to it as a remedy for all kinds of maladies. In a ravine 1 m. from the coast of Marontes, is the *Aequa d' Omitello*, which contains a large proportion of the carbonates of soda, magnesia, and lime, the sulphate and muriate of soda, and a quantity of free carbonic acid gas. It is very useful in visceral obstructions, in renal and urinary affections, and in cutaneous and other diseases dependent on a disordered state of the liver. The peasantry use it in injections in cases of deafness. In the adjoining ravine of *Cavascure* is the *Aequa di Petrelles*, which bears a strong analogy to the Gurgitello at Casamicciola; it rises at a temperature of 208° , and is used by the peasantry in chronic rheumatism. In the shore near the Punta di S. Angelo are several *Fumaroles* of such power that the sand in which they occur raises the thermometer to 212° . At the little village from which they derive their name are the *Stufe di Testaccio*. In one of the fissures from which the hot air issues the temperature is 196° , but that of the other sources, when closed, is not more than 122° . Beyond Barano, on the E., is the cone of *Monte Jezza*, and between that and the town of Ischia is the large crater of *Monte Campagnano*, from which an ancient stream of lava may be traced, the castle of Ischia standing near its extremity.

ISCHIA (6000 Inhab.), the capital of the island, is 3 m. from Barano and 4 E. of Casamicciola. It is the see of a bishopric, but it has never recovered its prosperity since the eruption of 1302.

Its *Castle*, built by Alfonso I. of Aragon, stands on a lofty isolated rock of the lava which flowed from the crater of Campagnano. It rises out of the sea opposite the island of Vivara, and is connected with the mainland by a mole constructed on a narrow isthmus. The town stretches along the coast from this mole as far as the Punta Molina. Mr. Stanfield has made the picturesque beauty of this castle familiar to us by one of the most characteristic productions of his pencil. The road to the baths crosses the lava current called the *Lava dell' Arso*, produced by the eruption of 1302. This lava, which contains a large quantity of felspar, is still hard and barren like the recent lavas of Vesuvius. There is no crater; but the point from which it issued is marked by a depression in the surface, and by the vast heaps of scorine which surround it. The distance of this mouth from the sea is 2 m. Francesco Lombardi and Pontanus, who have left a description of the eruption, say that it lasted two months, that many inhabitants were destroyed, and others fled to the continent. Pontanus had here a villa, of which we find a memorial in the *Aequa di Pontano*, situated in a garden supposed to have formed part of the villa. Jansolino, who describes it under the name of the "*A. del Giardino del Pontano*," extols its efficacy in cases of gravel, strangury, &c. Since his time it has fallen into disuse; the temperature is 93°. The *Lake of Ischia*, close to the sea-shore, 1 m. from the town, is an ancient crater filled with brackish water, with a little island of lava in the centre. It was formerly in the winter season the resort of innumerable water-fowl; but recently it has been changed into a harbour of refuge for vessels prevented by stress of weather from reaching Naples. The hills which surround it on the S., covered with orange groves, vineyards, and olive plantations, in the midst of which is the Royal Casino, are extremely picturesque. On the shore of the lake are the two ancient springs which constitute the *Bagno d' Ischia*, under the names of the *Aequa*

della Fontana and the *Aequa del Fornello*. They rise from different sources, but are identical in their mineral characters, containing muriate of soda combined with the carbonates of soda and magnesia, and free carbonic acid gas. These are the waters to which Strabo is supposed to allude in his description of certain baths at Ischia, which were considered a cure for stone. They are highly stimulating, and are used in diseases which are complicated with atony, in sluggish ulcers, scrofulous swellings, and rheumatic affections of the joints. Their temperature varies from 131° to 138°. A bath-house has recently been erected here for the convenience of visitors. On the high ground above the lake are the extinct craters of *Montagnone* and *Monte Rotaro*; and on the N.W. is a third, called *Monte Taborre*. The two former bear every mark of having been formed by a single eruption. Monte Rotaro, which is supposed to have been the result of the eruption which expelled the Erythrean colony, has thrown out a current of lava from its base, which may be traced to the sea by the masses of pumice and obsidian which enumber the surface. A torrent has broken down the N. of the cone, where its structure may be examined. It is composed of beds of scorine, pumice, and lapilli, in which vast blocks of trachyte are imbedded. The outer surface of the cone is covered with the arbutus, the myrtle, the broom, the lentiscus, and other trees. "Such is the strength of its virgin soil," says Sir Charles Lyell, "that the shrubs have been almost arborescent; and the growth of some of the smaller wild plants has been so vigorous, that botanists have scarcely been able to recognise the species." Monte Taborre, which is nearer the sea, is composed of trachytic tufa, resting on a bed of clay, in which are found marine shells of species still living in the Mediterranean. On the shore at the E. base of the promontory is the *Aequa di Castiglione*, less brackish than the *Bagno d' Ischia*, but of the same chemical character. Its temperature is

167° at its source, and from 100° to 104° in the reservoir. The sand on the shore near it is so hot that it raises the thermometer in a few minutes to 212°, and there is a hot spring in the sea itself at a short distance from the beach. The water of Castiglione is a tonic aperient, and is much used in stomach complaints caused by a languid state of the intestinal canal. The *Stufa di Castiglione* situated on the hills above the baths, are vapour baths heated by steam, which issues from orifices in the lava, at a temperature of 122° in the lower, and of 133° in the upper *stufa*. The *Stufa di Cacciuto* occurs in the lava which flowed from Monte Taborre, and is of the same character as those of Castiglione, but much hotter, the temperature being 160°, and the aqueous vapour being entirely free from any saline ingredients. The noise of the water boiling beneath the rocky surface may be distinctly heard. From this point we may return either to Lacco or Casamicciola by different roads. The distance in either case is about 2 m.

tained the Roman *civitas* as early as 332 B.C. It was plundered and burnt by Hannibal in B.C. 216. During the Social war it was unsuccessfully besieged by the Samnite general, C. Papius. Acerra is the supposed birthplace of the Neapolitan *Pulcinella*.

Between the two stations the railway proceeds by the side of the *Acqua di Carmignano*, the aqueduct that brings the water from S. Agata to Naples (p. 84); and it crosses the sluggish canals, called the *Regi Lagni*, which divide the provinces of Naples and Terra di Lavoro, constructed for the purpose of draining the *Pantano*, or marsh, of Acerra, the ancient *Clanivus*, from which they take their name, and which, rising near Avella, devastated Acerra in ancient times with its floods, and during the middle ages with its unhealthy stagnation:—

Et vacuis Clanivus non aquas Acerris.

VING. Georg. II. 226.

Acerra, and especially Casalnuovo, are still subject to malaria, which is increased by the flax-ground, where the stalks are left to macerate. The *Lagni* are carried across the country, and flow into the sea in two branches, the principal one near the mouth of the Volturno, the other through the Lago di Patria.

Cancello Stat., a village at the base of a hill which advances into the Campanian plain from the ridge of the Apennines, and which is crowned with a large ruined castle flanked with towers. From here the railway to Nola branches off on the rt.

Maddaloni Stat. (16,000 Inhab.) is picturesquely built round the base of a hill whose lower peak is crowned with the round towers of its mediæval castle, and the highest with the large ch. of S. Michele. It is supposed to have sprung up in the 9th centy. It contains many good houses and churches, and 2 indifferent *Inns*. The massive and imposing baronial palace of the Carafas, its former dukes, is in a dilapidated state. Leaving the railway, and following the high road to Campobasso (Rte. 145), 2 m. from Maddaloni, at the

THE NORTHERN DISTRICT.

MADDALONI, CASERTA, CAIAZZO, ALIFE,
PIEDIMONTE, SANTA MARIA DI CAPUA,
CARDITELLO.

A straight road from Capodichino leads to Caserta, and at the 10th milestone a branch turns on the rt. to Maddaloni, both towns equidistant from Naples (13 m.). This road is now scarcely ever followed, the *Caserta Railway* affording better means of visiting this district from Naples.

Casalnuovo Stat. is a straggling village in the midst of the fertile Campanian plain.

Acerra Stat. (10,300 Inhab.), 8 m. from Naples, retains the site as well as the name, but no remains, of *Acerra*, an ancient town of Campania, which ob-

upper end of a narrow defile, we reach the

PONTE DELLA VALLE, or *di Maddaloni*, the name commonly given to the *Caroline Aqueduct*, which conveys the water from the skirts of *Mt. Taburno* to the Royal Gardens of Caserta, along a circuitous course of 21 m. The sources of the stream are at Airola and at Fizzo. The latter place was also the source of the *Aqua Julia* carried to ancient Capua. For a great part of the distance the water is conveyed by tunnels excavated through the mountains, but in the hollows aqueducts have been constructed, the most remarkable of which is the *Ponte della Valle*, between Monte Longano and Monte Garzano. This aqueduct is justly the pride of the Neapolitans. It consists of three tiers of arches rising to the height of about 190 ft., and has a length at the summit of about 1820 ft. The lower tier has 19 arches, the middle 28, and the upper one 43. A carriage can drive along the upper tier. The high road to Campobasso passes under the centre arch. This gigantic work, not surpassed by any similar one in Italy, was begun by Charles III. from the designs of *Vanvitelli*, and was completed by his successor Ferdinand I.

From the Ponte della Valle we may either proceed by a new road, of 5 m., which crosses the ridge of *Mt. S. Michele*, and winds its way down to Caserta, passing through fine scenery, and affording a most glorious view of the *Campania Felix* and its numberless towns and town-like villages, or we may resume the railway at Maddaloni and proceed to

CASERTA *Stat.* (10,800 Inhab.), the capital of the province of Terra di Lavoro, the residence of the Intendente, and the see of a bishop. On the hills behind it, on the N.E., is *Caserta Vecchia*, built by the Lombards, and still surrounded by walls and bastions, which are, probably, as old as the 8th centy. Its great attraction is the

ROYAL PALACE OF CASERTA.—The

railway stat. is just opposite this palace which is the masterpiece of *Vanvitelli* and is reputed one of the finest in Europe. In order to see it, as well as the *Gardens* and *S. Leucio*; the traveller must obtain, at Naples, three distinct orders from the Intendant of the Royal Household.

Charles III. bought, in 1750, the estate of Caserta from the Dukes of Sermoneta, for 81,500*l.*, and began the palace in 1752. From whatever side the palace is approached, we cannot fail to be struck with the singular elegance and harmony of the design. It is a rectangular building, whose four sides nearly face the cardinal points. The length of the front on the S. side is 780 ft.; the height 125 ft.; each floor has 37 windows. It is in the richest style of Italian architecture, and built of travertine from the quarries of S. Iorio, near Capua. The great entrance opens upon a portico which pierces the whole depth of the palace, and through which the cascade is seen in the distance. From the centre of this portico, where the four courts form a cross, springs the grand staircase, built of *lumachella* of Trapani. At the top of the staircase is the great vestibule, ornamented with rich marbles and Doric columns of Sicilian *breccia*. The interior of the palace is more remarkable for its architecture than for the decorations or furniture of the rooms. The *Chapel*, upon which marbles, lapis lazuli, and gilding have been lavished, contains a *Presentation* in the Temple by *Mengs*, five pictures by *Seb. Conca*, and an altar-piece by *Bonito*. The *Theatre*, decorated with alabaster columns, has five rows of boxes. The 16 Corinthian columns of African marble were taken from the Temple of Serapis at Pozzuoli. There are 40 boxes, besides that for the royal family. The *Gardens* will afford more pleasure than the uninhabited chambers of the palace. The cascades are supplied by the aqueduct, whose waters, after passing through the grounds, are united with those of Carmignano to supply the capital. The cascades are arranged so as to form a combination of fountains and statues. The grand cascade is made to represent

the story of Diana and Actæon. In the basin of some of these cascades are kept several gigantic trout, where they thrive well and are fed on frogs. The English garden on the E. side was made by Queen Caroline in 1782. The views from various parts of the grounds, and especially from the terrace above the cascade, are extremely interesting. In the l. of the park still exists a portion of the ancient feudal forest of the princes of Caserta. Adjoining the N. end of the Gardens is the *Royal Casino of S. Leucio*, which can be reached either by walking through the Park, or by a road that runs outside its walls. It is 3 m. from the palace, and enjoys a much more extensive view. The hill rising behind it is covered with an ilex forest, abounding in game.

From Caserta we may either proceed by railway to S. Maria di Capua, or prolong the excursion and visit Caiazzo, Alife, and Piedimonte.

From Caserta the road to Caiazzo follows the park-wall, and, passing through a tunnel under the pleasure-grounds, skirts S. Leucio. Through a wild ravine which divides the mountains Tifatina and Callicola, and by a descent called the *Gradillo*, it reaches the Volturno, which is crossed by a ferry-boat, and thence proceeds to

8 m. *Caiazzo* (5000 Inhab.), on a hill commanding a striking view of the surrounding country. It stands on the site, and nearly retains the name, of *Calatia*, an important town of Samnium, often noticed during the Samnite wars. It was still a considerable place under the Empire. In the market-place are several ancient inscriptions, and some remains of its massive walls. A large cistern, of ancient construction, supplies the inhab. with water. From Caiazzo a long descent of 8 m. along the Tella torrent brings us again to the Volturno, which is crossed by another ferry 3 m. before we reach

11 m. *Alife* (2500 Inhab.), a deserted-looking village in a swampy hollow. It occupies the site, retains the name, and

preserves considerable remains, of *Allifæ*, a city of Samnium, near which Fabius gained a decisive victory over the Samnites in B.C. 307. Remains of its ancient walls and gates, of some large thermæ, and of a theatre and an amphitheatre, still exist. From Alife a road of 9 m., along the l. bank of the Volturno, follows the track of an ancient branch of the *Via Latina*, and skirts the hills below the villages of S. Angelo and Raviscanino until it reaches the ferry of S. Angelo, from whence proceeding E. by Pietravairano (4000 Inhab.), it joins the road from the Abruzzi at the *Taverna di Caianiello* (Rte. 141). Another road, which is a continuous avenue of poplars, leads from Alife to

2 m. *PIEDIMONTE* (9000 Inhab.; *Imm.* small, but good), the chief town of a district occupying a commanding position at the foot of the Matese range of mountains. It arose on the ruins of Allifæ, and many of the principal buildings are said to be constructed with the materials of that city. It commands the mountain ranges of the Matese, the Tifatina, and the Taburno, with the whole valley of the Volturno as far as its junction with the Calore. Its principal building is the Palace of the Duke of Laurenzana, in which is preserved a list of the chiefs of the Gaetani family. The torrent which issues from a cavern in the magnificent ravine called the *Val d'Inferno* is supposed to derive its bright, sparkling, and abundant waters from the Lago del Matese by subterranean channels. It supplies, with the other torrents of the valley, and turns several paper, flour, fulling, and copper mills. There are some cotton manufactures in the town, and the cultivation of the vine and olive supplies an additional source of wealth to its industrious citizens. The oil is held in high repute, and one of the wines has a local celebrity under the name of the *Pellagrello*.

Piedimonte is the best place to make the ascent of the Matese from. This group of mountains is nearly 70 m. in circumference, and its highest peak, *Monte Miletto*, is 6745 ft. high. It formed, as it were, the centre of ancient Samnium

five of whose principal cities, *Æsernia*, *Dovianum*, *Sapinum*, *Telesia*, and *Alifia*, stood at the foot of the group. A path which is practicable for mules leads over it, and is frequented in summer as the shortest communication between Piedimonte and Boiano. After passing the villages of *Castello* and *S. Gregorio*, the path becomes much steeper till it reaches an elevated plain, surrounded by the highest peaks and clothed in summer with rich pasture. In the middle of this plain is a lake about 3 m. in circuit, in which are delicious trout; in the centre there is a wooded island. The ascent from Piedimonte occupies nearly 5 hrs., and the descent about 3, whether it be to Piedimonte, or on the other side to Boiano.

Resuming the Rly. at Caserta, we arrive at

SANTA MARIA MAGGIORE *Stat.*, or *S. Maria di Capua* (20,000 Inhab.), the seat of the Tribunals of Terra di Lavoro, a thriving town standing on the site of ancient *Capua*. It would be out of place here to enter into any account of the traditions respecting the origin of ancient *Capua*. It will be sufficient to state that it was founded by the Etruscan settlers in Campania under the name of *Vulturnum*, and that it became known as *Capua* after its occupation by the Samnites. Among the cities of Italy, *Capua* was second to Rome alone; and even after it had submitted to the protection of the Romans, its celebrity extended not only to every part of Italy, but even to Greece and Sicily. But the natural pride and ambition of the Campanians, says Dr. Cramer, "increasing with these accessions of fame and importance, could not resist the temptation held out to them by the successes of Hannibal, of being raised through his means to the first rank among the Italian cities. The details of the negotiations carried on between that great commander and the Capuans are related at great length in the 23rd book of Livy. It is well known that the alliance which

was formed proved fatal to both parties. The Carthaginian forces, enervated by the pleasures of *Capua*, could no longer obtain the same brilliant successes which had hitherto attended their victorious career, and that city soon saw itself threatened by a powerful Roman army encamped before its walls. The siege was formed and carried on with that determination which the desire of vengeance inspires. Hannibal, baffled in all his attempts to create a diversion in favour of his unfortunate allies, was compelled to leave them to their fate. *Capua* was then reduced to the necessity of surrendering to its incensed, and, as the event too surely proved, merciless foe. Those senators who had not by a voluntary death anticipated the sentence of the Roman general fell under the axe of the lictor. The citizens were reduced to slavery. Even the walls and habitations were only spared, as Livy reports, in order that the best lands of Italy might not be destitute of cultivators." It was restored to favour by the Cæsars, and in Strabo's time it had recovered its former magnificence. The last important increase was under Nero; but we know from inscriptions that it continued to flourish till a late period of the Roman empire, when it fell under the repeated attacks and devastations of the Goths, Vandals, and Lombards. Its circumference has been estimated at between 5 and 6 m., and its population at no less than 300,000 Inhab. The ancient city had 7 gates, leading to different parts of Campania. Of these the *Porta Casilinenis* and *Porta Albana* were upon the Appian Way. The *Porta Jovis*, mentioned by Livy, is supposed to have led to the temple of Jupiter on *Mons Tifata*. The gates called *Cumana*, *Atellana*, and *Liternina*, led in the direction of the towns from which they derived their names. The two principal quarters of the town were called *Seplasia* and *Albana*, the first of which was noted as the abode of perfumers.

The most remarkable ruin is the *Amphitheatre*, which Cicero describes as capable of holding 100,000 persons. It is supposed to have been the oldest amphitheatre in Italy, and to have served

as a model for all the others. Three of its corridors still exist in a tolerable state of preservation; and the remains of two more may also be seen beyond them. These corridors were entered by a series of arches, of which only 2 remain, although there could not have been less than 80. On the key-stone are busts of deities. The walls are composed of blocks of travertine joined together without cement. The arena, which has been recently cleared out, contains many substructions and apartments, resembling those of the amphitheatre at Pozzuoli, which enable us to form a better idea of the internal arrangement of these kinds of buildings than even the Coliseum itself. The steps which the gladiators are supposed to have ascended, the place where they were carried out when killed, the prison, and the dens of the animals are easily recognised. The passages are filled with ruins of the building, forming a little museum, among which are portions of Corinthian columns, and some fine fragments of marble friezes, &c., carved with bas-reliefs of lions, stags, dogs, and other animals. Gladiatorial combats were invented by the Campanians; and the awning, or *velarium*, employed in the Roman theatres, was first used here. The best place for enjoying a full view of the building is the second story. After the city of Capua had been destroyed by the Saracens, in the 9th cent., the amphitheatre was converted into a citadel, and was totally ruined by the defence of the Saracens against Athanasius Bishop of Naples, by whom they were besieged. At a short distance are the remains of a triumphal arch, under which the road to modern Capua passes. The principal ch. contains many marble and granite columns from Roman buildings; and under the modern Barracks the remains of a large crypt and portico are still visible.

From S. Maria we may return to Naples by railway, or by the road through *S. Tammaro*, visiting the *Casino Reale di Carditello*, 2 m. on the rt., a Royal farm with a prettily decorated cottage, extensive stabling for the cattle, and a wood forming a reserved 'chace

of the wild boar. The farm is surrounded by a wall of 6 m. On Ascension-day it is the scene of a popular *Festa*.

ROUTE 145.

NAPLES TO CAMPOBASSO AND TERMOLI, BY MADDALONI, WITH EXCURSIONS TO BOIANO AND THE TREMITI ISLANDS.

	Posta.
Naples to Maddaloni	1½
Maddaloni to Torella	1½
Torella to Lupo	1½
Lupo to Morecone	1
Morecone to S. Giuliano . . .	1
S. Giuliano to Campobasso . .	1
Campobasso to Campolieto . .	1¼
Campolieto to Casacalende . .	1½
Casacalende to Vairano . . .	1½
Vairano to Termoli	1¼
	<hr/> 13½ <hr/>

The malle-poste leaving Naples on Tuesdays, Thursdays, and Saturdays at 12 p.m. takes 3 passengers as far as Campobasso, where conveyances can be procured to proceed to Termoli. The traveller can also reach Maddaloni by railway, and there hire a carriage to Campobasso.

13 m. MADDALONI, described at p. 317. On leaving the town we ascend a narrow valley for 2 m. when it suddenly widens, and the road passes under the centre arch of the *Ponte della Valle*. The line of this watercourse is seen on the rt. skirting the Mt. Taiburno, and marked by a wide path with turrets at intervals. 2 m. farther, after passing the village of *Valle* on the l., we

leave on the rt. *S. Agata de' Goti* (5400 Inhab.), which stands on a hill of volcanic tufa, surrounded by the Isclero, and is supposed to be situated near the site of *Saturoia*. Many ancient coins, and several tombs which contained some fine vases now in the Museo Borbonico, were found. in its vicinity. The pass between *S. Agata* and *Moinao* is considered by some antiquaries to be the *Caudine Forks*, as it corresponds more closely with Livy's description than the defile near *Arpaia*. (Rte. 146.)

After crossing the *Isclero*, *Caiazzo* is seen in the distance on the l., and the *Volturno* in the foreground. Passing through the village of *Ducenta* with its ruined castle and stately baronial mansion, the road skirts the foot of Mt. *Taburno* on the rt., and on the l. the *Volturno*, till it reaches the banks of the *Calore*. This river falls into the *Volturno* after the 22nd m. near the village of *Campagnano*, which is seen on the l. At the 27th m. we leave on the rt. *Solipaca* (4500 Inhab.), beautifully situated at the foot of Mt. *Taburno*; and 1 m. beyond it we cross the *Calore*.

[*Teleso*, situated on a rising ground opposite to *Solipaca*, near a sulphurous pool dignified with the name of *Lago di Teleso*, which is constantly exhaling sulphuretted hydrogen and rendering the neighbourhood unhealthy. It is a miserable village, frequented in summer by the country people for its mineral waters. Close to it are the ruins of the Samnite town of *Telesia*, which was occupied by Hannibal, and afterwards retaken and destroyed by the Romans. It received a colony under Augustus. It was the birthplace of *Pontius Telesinus*, the Samnite general who joined Marius, and, after defeating *Sylla*, was routed and slain. In the 9th cent. *Telesia* suffered severely from earthquakes, and was at last totally destroyed by the Saracens. A branch road, of 3 m. proceeds to *Cerreto* (6500 Inhab.), a flourishing town in the valley of the *Tiferno*, from whence by a tolerable road of 8 m. along the foot of the *Matese*, through the villages of *S. Lorenzello*, *Fuicchio*, and *Lauduni*, we reach *Piedimonte* (p. 319). A bridle-path of 6 m. leads from *Cerreto* to *Pietraroia*, placed on the slope of Mt.

Mutria (5612 feet), one of the highest peaks of the *Matese* group, composed of limestone of the Neocomian or Oolitic period, which contains fossil fish at *Pietra Roja*.]

From the bank of the *Calore* a steep ascent of 4 m. brings us to

19 m. *Guardia Sanframondi*, or *Guardia delle Sole* (4000 Inhab. Inn: *La Posta*, tolerable), on a hill commanding a most extensive view of the course of the *Calore* and the *Volturno*, of the valley of *Fuicchio* and its *Casali*, on the rt. above which rise the broken peaks of the *Matese*; in front is the fine group of *Taburno*, the lower slopes of which are clothed with vineyards and olive plantations, as in the days of *Virgil*, and the higher regions with rich pastures and vast forests.

Juvat Isamara Baccho
Conserere, atque olea magnum vestire Tabur-
num. *Virg. Geor. ii. 37.*

Ac velat ingenti Sili, summove Talamo,
Cum duo conversi inimica in prelia tauri
Frontibus incurrunt, etc. *Æn. xii. 715.*

Guardia is the sleeping-place of the vetturini between *Naples* and *Campobasso*. The simplest plan for a tourist who does not proceed to *Campobasso*, but is desirous of seeing *Guardia* and the beautiful scenery surrounding it, and of returning to *Naples* the same evening, is to start from *Naples* by an early train for *Maddaloni*, and there order a light carriage with three horses to meet him at the station.

On quitting *Guardia* the road follows the upper side of the mountain to $1\frac{1}{2}$ *S. Lupo*, a village where the province of *Molise*, called also *Samnio*, is entered. After a tedious succession of ascents and descents, as far as the 38 $\frac{1}{2}$ m., where the village of *Ponte Landolfo* is passed on the rt., and a road branches off which leads to *Troia* (Rte. 148), a descent brings us to the valley of the *Tamara*, leaving $1\frac{1}{2}$ m. on the l. the town of *Morcone*. The road follows the course of the *Tamara* to

Sepino.—The village $2\frac{1}{2}$ m. off the road on the l. preserves the name of *Sapinum*, one of the most important towns of *Samnium*, which offered a determined resist-

ance to the Consul Papirius Cursor, who at last subdued it and put to the sword most of its inhab. Under Nero it received a colony and became a *municipium*. Its ruins are 1 m. N. of the modern village in the plain below, and are within 1 hr's ride from the post-station; they are now called *Attilia*. The outer wall of reticulated masonry is still perfect; its gates are flanked with square towers, and there are remains of a theatre, a subterranean aqueduct, &c. On the E. gate is the inscription given by Gruter and Muratori, and containing an admonition to the magistrates to protect the drovers of the flocks in their annual passage through the town, as great complaints had reached Rome of the conduct of the soldiers and inhab.; it is now illegible, but the road is still followed by the shepherds in their annual migration from the mountains of the Abruzzi to the plains of Apulia.

1 S. Giuliano, on the top of a hill.

EXCURSION TO BOIANO.

2 m. after passing the post-station of S. Giuliano a road branches off on the l. to Boiano and Isernia, and connects the road to Campobasso and Termoli with the high-road of the Abruzzi. Another road is being constructed, which, starting from near Ponte Landolfo on the rt., will lead by Troia to Foggia, and open a communication between this mountainous district and the Apulian plains. The road on the l. leads by a winding descent into the valley of Boiano (about 8 m.), through wild and gloomy scenes, broken into dark ravines, and thickly clothed with forests, the *Bovianta lustra* of Silius Italicus, viii. 566.

10 m. BOIANO (3400 Inhab.), the ancient *Bopianum*, which played an important part during the Samnite wars, and was the last stronghold of the confederates during the Social War, and the seat of their general council after the fall of Corfinium. It stands on a rocky hill, one of the last off-shoots of the Matese, which over-

shadows it on the S.W. so completely as to deprive it of the sun for 3 months in the year. Its fortifications, mentioned by Livy, are still traceable in the scanty remains of its walls of large polygonal blocks, with the smaller interstices nicely filled up. It continued as a *municipium* under the Empire. It was destroyed by an earthquake in 853, and has subsequently suffered severely from other earthquakes. The Biferno that flows by it abounds with trout. The ascent of the Matese can be made from Boiano (p. 320).

From Boiano the road ascends the rt. bank of the river, passes through *Cantalupo* (2500 Inhab.), and proceeds below *Pettorano* to

16 m. Isernia, (Rte. 143.)

From the post-station of S. Giuliano, the road, passing by a steep ascent over dull and barren hills, proceeds to

1 m. CAMPOBASSO (10,400 Inhab. Inu: *La Posta*, good), the capital of the province of Molise, situated in the most dreary scenery of the province. It is supposed by some geographers to mark the site of ancient *Samnium*. The cathedral is a fine building, and the ch. of St. Antonio Abate contains a picture of St. Benedict, said to be by *Guerchino*. The town contains a small theatre, and many palaces of the resident nobility. The ruined castle and the 5 gateways with their antique towers give it a remarkable aspect. Campobasso is the central mart for the corn trade of the province, and has a local reputation for its cutlery.

From Campobasso the road proceeds to the post-station of $1\frac{1}{2}$ *Campolieto* (1800 Inhab.), to

$1\frac{1}{2}$ *Casacalenda* (5900 Inhab.), supposed to occupy the site of the ancient *Calata*, where Fabius encamped to watch Hannibal, who had taken up his winter quarters at *Gerunium*, which stood at a spot called *Gerione*, $1\frac{1}{2}$ m. E. It was here that the rashness of Minucius caused an engagement in which the

Roman army was nearly defeated; 6 m. further by a very hilly road we reach

Larino (4500 Inhab.), the see of a bishop and the chief town of a district, retaining the name of *LARINUM*, whose extensive remains are at a short distance beyond the modern town, and near the road on the l. Its territory was traversed by the Consul Claudius on his march to the Metaurus to oppose the progress of Hasdrubal, and by Cæsar on his advance to Brundisium in pursuit of Pompey. Larinum was the birthplace of A. Cluentius, known by Cicero's oration in his behalf. The existing remains of a vast amphitheatre, 2 temples, baths, and other public and private buildings, attest its former size and importance.

On leaving Larino the road descends into the level plain called *il Piano di Larino*, in which is the post-station of

1½ *Vairano*; then crossing the Cigno torrent, and afterwards the Biferno, the large village of *Guglionesi* is seen on the hills to the l.

1½ m. *Termoli* (2000 Inhab.; *Inu.*: small and indifferent), placed between Ancona and Brindisi. It is the see of a bishop, and the second port of the kingdom in the Adriatic, but its commerce has much declined of late years.

THE TREMITI ISLANDS.

These islands, the *Insulæ Diomedææ*, known in classical mythology for the metamorphosis of the companions of Diomed into birds, are 22 m. N.E. of the promontory of Termoli. The largest of them, now *S. Domenico*, the *Insula Diomedea* of the ancients, called by Tacitus *Trimerum*, from which evidently the present name of the group is derived, was the spot selected by Augustus for the place of exile of his granddaughter Julia, the wife of Lepidus, who lingered for 20 years until her death. This island is remarkable for a forest of Aleppo pines (*Pinus Halepensis*). The next in size is called *Caprara*, from the wild capers which grow luxuriantly

upon it. The middle one, which is the smallest, is called *S. Maria* or *S. Nicola*, and is the place where *Paulus Warnefridus*, better known as *Paulus Diaconus*, the secretary of Desiderius the last king of the Longobards, was exiled by Charlemagne. Charles II. erected on this island a fortress, which was so much strengthened afterwards by the Lateran canons as to resist successfully an attack of the Turkish fleet in 1567. The monastery, founded originally by the Benedictines in the 11th centy., was suppressed in 1783, and since 1797 the island has been a prison for culprits from Naples.

From Termoli, in the summer time, we can proceed to Vasto (Rte. 143) by a *via naturale*. Another *via naturale* of 16 m. leads through *Chienti*, a village supposed to occupy the site of *Teate Apulum*, and through *Serracapriola* (5000 Inhab.), to the Fortore, the ancient *Frente*, which is crossed by a bridge rebuilt in 1780 upon Roman foundations, and called *Ponte di Civitate*, from a town which stood near it in the middle ages, but which has long disappeared. From the bridge a new road of 11 m. leads to Sansevero (Rte. 148).

It was on the plain near Civitate that the battle between the Normans and the forces of Leo IX. took place on the 18th June, 1053. The Pope, who commanded in person, commenced his campaign by a pilgrimage to Mte. Casino to implore the blessing of heaven upon his arms. After a vain attempt to induce him to treat for peace, the Normans gave battle. The issue was not long doubtful; the populace, who had been induced by the preaching of the monks to join the Pope, fled in utter disorder; 500 Germans, contributed by the Emp. Henry III., alone maintained their ground, and, being surrounded by the Normans, perished almost to a man. The Pope fled to Civitate, but the inhabitants refused to shelter him, and drove him alone from their gates. The Normans immediately advanced apparently

to make him their prisoner; but they knelt as they approached, imploring his pardon and benediction. Leo was conducted to their camp, and treated with so much respect that he soon reconciled himself to the race, and granted to the brothers Humphrey and Guiscard that memorable investiture of Apulia, Calabria, and Sicily, which was to become so important not only to the Norman rule, but also to the Church itself.

ROUTE 146.

NAPLES TO BENEVENTO.
34 m.

As this is not a post-road, travellers must hire a carriage, or proceed by railway to Maddaloni, and thence in a light conveyance to Benevento. By the latter means a tourist, starting early, will be able to return to Naples the same evening by a late train. Benevento being a part of the Papal States, passports must have the *visa* of the Nuncio, and be countersigned by the police. The road branches off from the great route to Apulia (Rte. 148) at the 4th m., and, after passing through Casalnuovo and Acerra, winds, at the 11th m., round the base of the hill of Cancelli, and enters the valley of Arienzo. The approach to the town is very pleasing, through a richly-cultivated country abounding in elms and walnut-trees. If we start from Maddaloni the road proceeds along the foot of the mountains through the pretty village of S. Maria a Vico, and enters the valley of Arpaia.

16 m. *Arienzo* (4000 Inhab.), one long street, surrounded by gardens and olive and orange-trees. The ch. and convent of the Cappuccini is considered

to be one of the best works of *Carlo Zoccoli*. There is a tolerable *Inn*.

The road now begins to ascend the hills, to

3 m. *Arpaia* (1200 Inhab.), a poor village situated at the upper end of the valley, and supposed to stand upon or near the site of *Caudium*, a station on the *Via Appia*. There is a Roman milestone with the number XVI. The hill on the l. of the village, called *Costa Cauda*, is covered with ruins.

Between *Arienzo* and *Arpaia* the road passes through a narrow defile, considered by most antiquaries to be the *Furcula Caudina*, or *Caudine Forks*, while others place them in the pass between *Sant' Agata de' Goti* and *Moirino* (Rte. 145). The precise scene of that event is still the *rexata questio* of Italian topography. The Caudine Forks are represented by Livy as a narrow valley, shut in on either side by inaccessible mountains, and traversed by a small stream. The approach to it at each extremity was so narrow that a slight obstruction sufficed to impede the passage. The Roman army in their march from *Calatia* to *Luceria* passed through this defile, having been induced to quit their encampment at *Calatia* by an artifice of C. Pontius, the Samnite general, who had ordered ten soldiers, disguised as shepherds, to approach the Roman outposts with their flocks, and induce the Roman army to march forward by the false intelligence that the Samnites were engaged in the siege of *Luceria*. The Romans, on arriving at the extremity of the pass, found it completely closed by trees and stones, while their retreat was cut off by the Samnites, who had in the mean time occupied the heights in the rear. Deprived of the power of resistance, the Roman army, after encamping in the valley for some days, was compelled by famine to surrender and submit to the degradation of passing under the yoke.

The principal point of the argument turns upon the precise position of *Calatia*. There were two towns of this name near Capua: one, *Guizzo*, being within the frontier of Samnium, on the rt. bank of the Volturno; the other in Campania, on the Appian Way, at a

place still called *Le Galazze*, between Caserta and Maddaloni. Most of the Italian antiquaries, followed by Dr. Cramer, whilst admitting that Livy's narrative is not strictly applicable to the Pass of Arpaia, still decide it to be the *Furcula*. They consider that the Roman army was not encamped on the N. side of the Volturno, for not only there is no mention of their passage of the river, but they need not have crossed it at all, as they would have proceeded along its rt. bank N. of Beneventum; and, had the army been on the rt. bank, the shepherds who gave them the false intelligence of the siege of Luceria must have carried their flocks across the river. Assuming then that the Campanian Calatia was the head-quarters of the Roman army, the pass of Arpaia would have been their direct line of march to Luceria. In corroboration of this view it is added that tradition has given the valley between Arienzo and Arpaia the name of *Valle Caudina*, and that a village in this valley is still called *Forchia*. It is also added that in a country like that which surrounds Naples, considerable changes must have taken place from natural causes; and drainage and cultivation have probably done more towards altering the aspect of the country during that period than even natural convulsions.

On the other side, in favour of the pass between S. Agata de' Goti and Moiano, it is argued that it corresponds exactly with Livy's description of the locality, being shut in by high mountains, traversed by the *Isclero* stream, and accessible at both sides by narrow defiles. From Livy's account it is clear that *Caudium* itself was not in the pass. If the Romans were in the Samnite Calatia, the way through it to Beneventum would be much shorter than through the pass of Arpaia; and even assuming that they were in the Campanian Calatia, the route through this pass would be as short, if not shorter, than that through the pass of Arpaia. It is remarkable that there is no mention of the Caudine Forks after this event; had they lain between Arienzo and Arpaia, on the *Via Appia*, the great high road from Capua to Beneventum,

they would certainly have been mentioned during the Second Punic War, when such a pass would have been of great strategic importance. The want of any allusion to the *Furcula* by Horace, who traversed the pass of Arpaia, seems also to prove that they were out of the beaten track:—

Hinc nos Cocceii recipit plenissima villa,
Quæ super est Caudi cauponas.—*Sat.* 1. 5.

The arguments appear to us to be in favour of the pass of S. Agata de' Goti; unless we reject altogether Livy's account, and suppose that the Romans, having sustained a defeat, greatly exaggerated the difficulties of the locality. This view of the question is to a certain degree supported by Cicero's double allusion to the battle and defeat near Caudium.

After leaving Arpaia, among the hills on the l., and on the road leading to S. Agata, is the small town of Airola, remarkable for its picturesque position. The road proceeds through a cultivated valley to

4½ m. *Montesarchio* (6000 Inhab.), surmounted by a castle of large size, once a stronghold of the d'Avalos family, to whom it gives the title of marquis. It has lately been converted into a state prison, and some of the most eminent men, among them Baron Pieri, who have of late years taken part in the political struggles of their country, are at present confined in it. On the N., forming a conspicuous object in the prospect, is the lofty range of *Mt. Ziburno*. [From Montesarchio a road of 12 m. leads to Avellino (Rte. 148), along the base of Monte Vergine.] Beyond Montesarchio the Sarretella is crossed by 3 Roman bridges, leaving Apollora on a hill to the l. The approach to Benevento is through a grove of poplars and richly cultivated gardens; but the first aspect of the town is by no means prepossessing. The *Sabato* is crossed by the *Ponte S. Maria degli Angeli*, and several mill-streams are passed before we enter

10 m. *BENEVENTO* (16,000 Inhab.), the capital of a small territory of 45 sq. m., which, though in the heart of the province of Principato Ultra, has

been for 8 cent. a possession of the Papal See. Founded, according to tradition, by Diomedes, or by Auson, the son of Ulysses and Circe, it was originally called *Maleventum*, but the name appears to have been changed to *Beneventum* when it was made a Roman colony, B.C. 268. In its neighbourhood Pyrrhus was defeated by the Consul M. Curius, and the Carthaginian general Hanno twice routed. In the 6th cent. Benevento was the first state which assumed the rank of a Lombard duchy, and it gradually increased until it comprehended half the present kingdom of Naples. In the 11th cent. it was granted to Leo IX. by the Emperor Henry III., in exchange for the province of Bamberg, and, although at various times temporarily transferred to other masters, it has always returned to the Holy See. Napoleon conferred the title of Duke of Benevento on Talleyrand, with an appropriation of a 15th part of its revenues. The city is built on the slopes of a hill, overlooking the valley of the *Calore* on the N., and that of the *Sabbato* on the S., in a position which, though agreeable, is subject to a damp and uncertain climate. It is 2 m. in circuit, is surrounded by walls and has 8 gates. The *Inn* is small and indifferent, but the fare and reception met with by Horace must console the traveller for the slow march of improvement:—

Tendimus hinc recta Beneventum, ubi sedulus
hospes
Pene arsit, macros dum turdos versat in igne.

The principal streets, although narrow and steep, contain several fine buildings, among which are the mansions of a few ancient families who still make it their abode. Benevento was an episcopal see in the earliest ages of the church, its first bishop being St. Potimus, said to have been a disciple of St. Peter, A.D. 44. It was made an archbishopric in the 10th cent. by John XIII.

The *Arch of Trajan*, erected in honour of the Emperor by the senate, A.D. 113, is now used as one of the city gates, under the name of *Porta Aurea*. This arch and that of *Ancona* are the finest now existing. It is a single arch

of white marble with Corinthian columns, raised on high pedestals, and covered with rich bas-reliefs representing the achievements of the Emperor in the wars on the Danube. The apotheosis of Trajan is considered as one of the finest sculptures of this class which Roman art has handed down to us.

In the yard of the Delegate's palace are several antiquities, among which a beautiful bas-relief representing the Rape of the Sabines, and a torso of basalt supposed to be a portion of a statue of Apollo. Remains of the amphitheatre, called *I Grottoni di Mappa*, portions of the city walls, foundations of baths and of other public edifices, are still traceable.

The *Cathedral* is a fine specimen of Lombardo-Saracenic architecture, and an interesting memorial of the ancient fame of the city, as the capital of a duchy. In front of it is a small Egyptian obelisk of red granite, covered with hieroglyphics. Fragments of another are preserved in the archbishop's palace. In the walls of the campanile is a bas-relief in Greek marble, representing the Calydonian boar adorned for sacrifice. The boar still figures in the armorial bearings of Benevento. The central door of the cathedral is of bronze, with bas-reliefs illustrative of the New Testament. It is said to have been cast at Byzantium, in 1150. The interior of the edifice is ornamented with ancient columns—54 of Parian marble, 4 of grey granite, and 2 of verde antique. The tribunes on the sides of the high-altar are also decorated with ancient marbles.

The *Ch. of Santa Sofia* contains 6 columns of oriental granite. The cloisters of the suppressed monastery attached to it, which once rivalled Monte Casino in the riches of its archives, have a peristyle of 47 columns in the Lombard style. The well in the centre is covered with the capital of an Ionic column.

The *Ch. of the SS. Annunziata* contains rich columns and marbles, the spoils doubtless of ancient buildings.

The *Citadel* is outside the gates. It was built by Guglielmo Bilotta, the governor, in the 12th cent. In more

recent times it has been used as the residence of the Delegate.

Beyond the walls, towards the W., is the *Ponte Lebroso*, over which the *Via Appia* passed on entering the city. It is constructed without mortar; tradition has placed near it the temporary grave of Manfred. Not far from it is an ancient building, supposed to be a cryptoporticus, and now called *Santi Quaranta*.

The Calore is crossed by a handsome bridge of six arches, built by Pius VI., from the designs of *Vanvitelli*. The ascent from this to the height of *Belvedere* commands some beautiful views of the valleys of the Sabato and Calore. On the N. side of the river are some remains of the Temple of Hercules, dedicated in the early age of Christianity to S. Marciano. Here was signed the treaty of 1156, by which our countryman Adrian IV. invested William the Bad with the kingdom of Sicily, the duchy of Apulia, the principality of Capua, and the territory of the Marca, within a year after he had conferred the imperial crown on Frederick Barbarossa.

But the memory of a far more interesting historical event is connected with this bank of the Calore—the Battle of Benevento, fought February 26, 1266, in which Manfred was defeated by Charles I. of Anjou. The personal character of MANFRED, his chivalrous courage, his magnanimity, his mental accomplishments, the persecutions by which he was hunted down as a public enemy, his high station, both as the son of Frederick II. and as the champion of the Ghibeline party, all combine to give a romantic interest to his eventful career. As soon as Charles entered the kingdom, Manfred endeavoured to compromise hostilities by negotiation; but Charles dismissed the ambassadors with the haughty message which Giovanni Villani has recorded: *Alles et dit moi a le Sultan de Locere o je metrai lui en enfers, o il metra moi en paradis*. The invading army crossed without opposition the Garigliano at Ceprano, which the treachery of the Count of Caserta had left unguarded, seized the fortress of Rocca d'Arce, and

having carried by storm the Castle of S. Germano, advanced by rapid marches to Benevento, where Manfred had collected his forces. The French army was drawn up on the plain of Grandella on the N. bank of the Calore. Manfred, rejecting the advantages of his position within the ramparts of Benevento, and unwilling to await the arrival of the Ghibeline allies, who were marching to his assistance, determined on an immediate attack; although the army of Charles was already suffering from a deficiency of supplies, and by a few days' delay would have been reduced to the utmost necessities. Manfred led his forces across the river. At the first charge his German troops threw the van of the French into confusion. The Saracenic archers crossed the river, and made the most fearful slaughter. The French cavalry were now brought into the field, and the battle soon became general. The Saracens were driven back; but the German cavalry supported them with such valour that the issue of the battle became doubtful. Manfred ordered his reserve of 1400 cavalry, which had not yet been engaged, to support the Germans by a charge upon the enemy, who, already fatigued, would inevitably have been defeated by their charge. At this critical moment, the Barons of Apulia, the Counts of Caserta and Acerra, and others, deserted him, and left the field with the greater part of the reserve. Manfred at once determined to perish in the battle rather than survive the loss of a kingdom. As he placed his helmet on his head, the silver eagle which formed its crest fell upon his saddle. "*Iloc est signum Dei*," he exclaimed. "I had fastened it on with my own hands, and it is no accident which has detached it." He rushed into the thickest of the battle, without any badge to distinguish him; but his troops were already routed, and, unable to arrest their flight, Manfred fell as became the scion of an heroic race. His body was undiscovered for 3 days, when some attendants recognised it. It was carried on an ass before Charles, who assembled the barons, his prisoners, to attest its identity. The bitter grief

of Count Giordano Lancia is touchingly narrated by the contemporary historians. When the aged count beheld the body, he threw himself upon it with a loud shriek, covered it with kisses and tears, and cried out, *Ohimè, ohimè, Signor mio, Signor buono, Signor savio, chi ti ha così crudelmente tolto la vita?* The French cavaliers were so much affected by the scene that they demanded the honours of a funeral for the royal corpse. Charles refused, on the ground of the excommunication, but allowed the body to be buried in a pit at the foot of the bridge of Benevento, where every soldier of the French army placed a stone upon it. But the Archbishop of Cosenza, Bartolommeo Pignatelli, by virtue of an order from Clement IV., had the body taken up and thrown over the frontier of the kingdom, on the banks of the Rio Verde; an event commemorated by Dante, who describes also the personal appearance of Manfred:—

Biondo era e bello e di gentile aspetto.
 Orribil furon li peccati miei;
 Ma la bestia infernal ha sì gran braccia,
 Che prende ciò che si rivolge a lei.
 Se 'l pastor di Cosenza ch' alla caccia
 Di me fu messo per Clemente, allora
 Avesse in Dio ben letta questa faccia,
 L'ossa del corpo mio sariano ancora
 In co' del ponte, presso a Benevento,
 Sotto la guardia della grave mora:
 Or le bagna la pioggia, e muove 'l vento
 Di fuor del regno, quasi lungo 'l Verde,
 Ove le trasmutò a lume spento.
Purg. III. 124.

Manfred's favourite dress was green. His chief happiness was in the society of poets and troubadours.

Benevento figures in the history of Italian superstition; and traditions are current of its walnut-tree, situated in some place mysteriously unknown to mortals. Round this tree the witches of Southern Italy were believed to hold their sabbaths.

The Calore and the Sabato unite below Benevento, and under the name of *Calore* join the Volturno near Campagnano (Rte. 146).

A bridle-path of 30 m. over steep hills and through the beds of numerous torrents leads from Benevento through Casalboro to Troia (Rte. 148).

ROUTE 147.

AVELLINO TO SALERNO, 20 m.

This route passes through one of the beautiful districts in Southern Italy.

Leaving Avellino, the road ascends for a short distance one of the branches of the Sabato, through a long and narrow valley, shut in by broken mountains of considerable height, clothed with timber to their very summit. It passes through the villages of *Bellizzi*, *Contrada*, and *Celsi*, and by the long descent of *Laura* reaches the valley of Montuoro. Proceeding hence through several other villages the road brings us to

11 m. *Mercato* (700 Inhab.), where it joins the road—I. From Avellino, 13½ m., passing at the 1st m. through *Atripalda* (5500 Inhab.), known for its iron-foundries and paper-mills, and following the course of the Sabato; at the 6th m., through the numerous villages forming the commune of *Serino* (10,000 Inhab.), supposed to have arisen from the ruins of the ancient *Subatin*, near which were the sources of the Julian Aqueduct which extended to Naples and Misenum. 3 m. from *Serino*, higher up the side of Mt. *Terminio*, is *Volturnara*, the birthplace of *Alessandro de Meo*, the author of the 'Annali del Regno di Napoli della Mezzana Età,' near which is the Lake of *Dragoniti*, 2 m. in circuit. At the 8th m. through *Solofra*, containing a Ch. with some good paintings by *Guarini*, a painter of considerable merit, but not known beyond the limits of this his native place.

Proceeding from *Mercato* to *Salerno*,

we pass through *Accigliano* and *S. Severino*, picturesquely situated at the foot of a hill, crowned with the ruins of its mediæval castle, which still retains sufficient evidence of its strength and size. The ch. contains the tombs of Tommaso Sanseverino, high-constable in 1353, and of many of his successors, who bore the title of Princes of Salerno. From S. Severino branch off two roads—on the rt. to Nocera 6 and 7 m. on, passing through S. Giorgio; the second through Materdomini (p. 262). Continuing from S. Severino is

3 m. *Baronissi* (3000 Inhab.), where Fra Diavolo was captured and executed. About 5 m. E. of Baronissi is *Giffoni*, which is of considerable geological interest, the limestone rocks which compose the hills around containing fossil fishes of the age of our English lias and inferior oolite. Here the road divides: one branch ascending the hills on the rt., which command a beautiful view of the whole valley and the distant sea; the other, following the rt. bank of the *Irno*, passes through *Acquanello*, where Queen Margaret, widow of Charles III. and mother of Ladislaus and Joanna II., sought refuge from the plague and died in 1412; and proceeds close by the large cotton-mills and other manufactories erected within the last 30 years on the Irno; the other through *Ajello*. The two roads join again 1½ m. before they reach

6 m. SALERNO (p. 265).

ROUTE 148.

NAPLES TO FOGGIA, BARI, TARANTO, LECCE, AND OTRANTO, WITH EXCURSIONS.

	Posts.
Naples to Marigliano	1½
[An extra ½ post charged on leaving Naples, for the royal post.]	
Marigliano to Cardinale	1½
Cardinale to Avellino	1½
[An extra horse for every pair both ways.]	
Avellino to Dentecane	1½
[An extra horse for every pair both ways.]	
Dentecane to Grottaaminarda . .	1½
[An extra horse for every pair, but not <i>vice versâ</i> .]	
Grottaaminarda to Ariano	1
[An extra horse for every pair, but not <i>vice versâ</i> .]	
Ariano to Montaguto	1½
Montaguto to Ponte di Bovino . .	1
Ponte di Bovino to Pozzo d'Albero	1
Pozzo d'Albero to Foggia	1
Foggia to Carapelle	1
Carapelle to Cerignola	1½
Cerignola to Canosa	1
Canosa to Barletta	1½
Barletta to Bisceglie	1
Bisceglie to Giovenazzo	1
Giovenazzo to Bari	1
Bari to Casamassima	1½
Casamassima to Gioia	1½
Gioia to S. Basile	1
S. Basile to Massafra	1
Massafra to Taranto	1
Taranto to Monteparano	1
Monteparano to Manduria	1½
Manduria to S. Pangrazio	1
S. Pangrazio to Campi	1
Campi to Lecce	1
Lecce to Martano	1½
Martano to Otranto	1½

35½

The malleposte (*vettura corriera*) leaves Naples every Tuesday, Thursday, and Saturday at midnight, and

goes as far as Lecce: time employed, 50 hours. The cost of a place in it is 15 ducats and 3 carlini. The vetturini employ 8 days from Naples to Lecce, and usually stop for the night at Avelino, Ariano, Foggia, Barletta or Andria, Bari, Taranto, Manduria. The price of a carriage with 4 horses averages from 48 to 60 ducats. The road, which is called the *Strada Consolare di Puglio*, is excellent, but hilly between Cardinale and Montaguto. It leaves Naples by the Porta Capuana and Poggio Reale, passes under the hill of La Madonna del Pianto and of the Campo Santo, and proceeds through Pomigliano d' Arco, Cisterna, and other villages to

1½ m. *Marigliano*, supposed to have derived its name from a villa of Marius called the *Marianum*. At the 13th m. we pass through *Cimitile*, from which *Nola* is less than 1 m. distant, and at the 14th m. through *Gallo*. *Cimitile* is full of interest to the archæologist for its early ecclesiastical remains. Several of the churches are rich in details, and have subterranean crypts, catacombs, chapels, and mediæval inscriptions in perfect preservation. At the 16th m. we pass on the l. the ruined castle of Avella, marking the site of the *Malifera Abella* of Virgil, a city founded by one of the Greek colonies from Chalcis, and of which there are considerable vestiges. It was among these remains that the long inscription in the Oscan language, now in the museum of the Seminary at Nola, was found. The modern *Avella* (5000 Inhab.) is a thriving place; 1 m. from it is the *Grotta degli Sportigliani*, a large cavern in the mountain. Passing through *Baiano* we reach

1½ m. *Cardinale*, a hamlet at the foot of the mountains, with a miserable Inn.

Through a valley planted in the lower part with vineyards and filberts, and in the upper covered with chestnut forests, the road gradually ascends to

1 m. *Mugnano* (4000 Inhab.), locally celebrated for its shrine of S. Philomena. The long and steep ascent of Monteforte begins here, but the traveller is rewarded by the magnificent views

which these mountains command over the plains of the Terra di Lavoro.

4 m. *Monteforte* (4500 Inhab.), on the side of a mountain on which frown the ruins of its once strong Castle, still a picturesque object. It was the property of the De Montfort family, and for some time the residence of Guy de Montfort, who murdered Prince Henry of England in the Cathedral of Viterbo. The revolution of 1820 broke out in this village.

[After passing Monteforte, a road 1 m. long leads on the l. to *Mercogliano* from which a very hilly path leads to the *Sanctuary of Monte Vergine*, perched near the summit of the mountain. Good horses for the ascent can be had at Mercogliano. *Monte Vergine*, one of the three great mediæval monasteries still preserved near Naples, was founded in 1119 by St. William of Vercelli on the ruins of a temple of Cybele. The ch. contains a miraculous image of the Virgin, which is in great veneration in S. Italy: it was presented by CATHERINE of VALOIS, who is buried in the ch. with her son LOUIS of TARANTO, the 2nd husband of Joanna I. Their effigies in the costume of the 14th cent. are placed on a Roman sarcophagus. On the l. side of the high-altar is the chapel and tomb which Manfred had erected for himself, and which, after his defeat and death, were given by Charles of Anjou to one of his French followers; an event recorded by a quaint Latin inscription. In the monastery there is a small collection of inscriptions found near the spot. A path leads to the summit of the mountain, which commands an extensive view from the Bay of Naples to the borders of the Apulian plain. The Abbot, who is a Bishop, and the more aged monks reside at *Loreto* or the *Ospizio*, a large octagonal building erected near Mercogliano in the last cent. from the design of *Vannitelli*. Here are preserved the *Archives*, which have been declared a branch of the *Archivio Generale* at Naples, and contain upwards of 18,000 parchment rolls, besides many Diplomas, 300 Papal bulls, and more than 200 MSS. relating to the mediæval history of Italy. The

collection, which begins with a diploma of the 9th cent., is bound in several vols. with an index. The oldest Greek parchment, of which there are many, dates from 1179. During the *Festa* of the Madonna, on the day of the Pentecost (p. 89), the roads from Avellino and from Naples are crowded with pilgrims and visitors, dressed in holiday costume, who for 3 days give themselves up to the enjoyment of this excursion.]

The road descends from Monteforte into the valley of Avellino, which is surrounded by well-wooded hills and thickly planted with filbert-trees. Pliny tells us that in his time the hazel-nut flourished throughout this district, and that it derived its name *Avellana* from the town round which it was cultivated, but it is doubtful if the town in question may not be one bearing a nearly similar name in Asia Minor:—*Ut in Avellanis et ipso nucum genere, quas antea Abellinas patrio nomine vocabant.*

1½ **AVELLINO** (23,000 Inhab.—Inns: *Hôtel de France*, opposite the Intendenza, fair; *La Posta*, and several others, dirty), the capital of the province of Principato Ulteriore and the see of a bishop, is approached by a line of poplars forming a straight avenue 1 m. in length. There are some good buildings. The custom-house was once the baronial mansion of the Caracciolo family, a branch of which derives from the city the title of prince. It retains the name, but not the situation, of ancient *Abellinum*, the ruins of which are at *Atripalda*, 2 m. off, on the rt. bank of the Sabato (Rte. 147).

From Avellino there are—1st, a road to Salerno (Rte. 147); 2nd, a road to Montesarchio and thence to Benevento (Rte. 147); 3rd, a road to S. Angelo de' Lombardi, and thence a *via naturale* to Melfi (Rte. 152).

A hilly but very beautiful road leads along the l. bank of the Sabato, which it crosses about 6 m. from Avellino. It passes soon after Pratola at the 34th m., and leaving on the rt. Montemiletto, a town with a feudal castle of the Tocco family, descends to—

1½ **Dentecane**, a village formerly remarkable for its breed of white swine.

A road on the l. leads to *Montefusco* (3000 Inhab.), on the summit of a mountain, near which some beds of lignite have been discovered.

After crossing the Calore, a road of 1 m. leads on the rt. to *Mirabella* (5700 Inhab.), passing close by a place called *Le Grotte*, where some considerable ruins mark the site of *Æclanum*, a city of Samnium, in the territory of the Hirpini, on the *Via Appia*, 15 m. from Beneventum. *Æclanum* was taken and plundered by Sylla during the Social War. It was a flourishing place under the Empire, but was destroyed A.D. 662 by Constans II. in his wars with the Lombards. Many statues and coins have been found among its ruins.

1½ **Grottaminarda** (3500 Inhab.—Inn: *La Posta*, very indifferent), situated on a rising ground in the midst of vineyards and corn-fields.

EXCURSION TO THE LAKE OF AMSANCTUS.

This excursion is easily made from Grottaminarda in a light conveyance of the country or on horseback, and will take about 4 hours. It can also be made by leaving the road after crossing the Calore, and passing through Mirabella, rejoining the high road, on the return, at Grottaminarda. A country road of 7 m. leads from the latter place to *Amsanctus*, which is now known by the local name of *Le Mofete*. The two small lakes are in a wooded valley between limestone hills, about 2 m. S.E. of *Frigento* (3000 Inhab.), a town built on the summit of a high hill. The largest lake is 160 ft. in circumference, and 6 or 7 in depth. Though the soil is highly charged with carbonic acid gas, and hot, the temperature of the lake is little above that of the surrounding atmosphere. The position of the lake in a deep crater-like valley corresponds with Virgil's description:

Est locus, Italiae in medio sub montibus altis,
Nobilis, et fama multis memoratus in oris,
Amsancti valles; densis hunc frondibus atrum
Urget utrique latus nemoris, medioque fragor

Dat sonitum saxi et torto vortice torrens.
Hic specus horrendum, et sævi spiracula Ditis
Monstrantur; ruptoque ingens Acheronte vorago
Pestifera aperit fauces; queis condita Eriny's,
Invisum nūmen, terras cœlumque levabat.

Æn. vii. 563-71.

We may add a passage of Cicero, which fixes the locality of the lake in the territory of the *Hirpini*, a fact overlooked by the Roman antiquaries, who have identified Virgil's description with the Lake of *Cutillæ* near Rieti (Rte. 142): *Quid enim? non videmus, quæ sint varia terrarum genera; ex quibus et mortifera quedam pars est; ut et Amsancti in Hirpinis, et in Asia Plutonia, quæ videmus?* —*De Div.* i. 36.

Dr. Daubeny, who visited the spot in 1834, found the gas collected from one of the pools to consist of carbonic acid and sulphuretted hydrogen, and a small residuary quantity of air containing about 16 per cent. of oxygen and 84 of nitrogen. "The quantity of mephitic vapour," says Dr. Daubeny, "which proceeded from the lake was such as to oblige us (the wind being in the north) to take a circuit towards the east, in order not to meet the noxious blast; instances not unfrequently occurring of animals, and even men, who have imprudently ascended the ravine, being suffocated by a sudden gust of air wafted from the lake. This is the origin of the fable of the *Vado Mortale*, a particular spot in the course of the rivulet that flows from the lake, which it is said cannot be forded without death, and which has been described as having on its borders an accumulation of the whitened bones of the various animals that had perished there. No bones existed in the valley at the time I visited it, excepting of some birds, who, in crossing the valley, had been arrested on the wing by the noxious effluvia, as at the Lake of Avernus of old; neither even close to the lake, where the evolution of gas is most abundant, is there any point at all times unapproachable, for we ourselves were able to reach its edge on the side from whence the wind blew. From the quantity of gas which is con-

tinually escaping, it appears to be throughout in a state of violent ebullition, but its temperature little, if at all, exceeded that of the surrounding atmosphere. The colour of the water is dark and muddy, from the quantity of sediment projected towards the surface, owing to the constant agitation into which the pool is thrown by the gas that rises up through it; its taste strongly bespeaks the presence of alum, which is said to render it efficacious in the cure of certain diseases of cattle. One of the guides who approached its edge filled a bottle with the water, but to have collected the gas itself would have been a perilous attempt. I can only infer, therefore, that it resembles that which issued in smaller quantity from a more inconsiderable pool within 100 yards of the spot, and which consisted mainly of carbonic acid gas. The smell, however, plainly indicated that sulphuretted hydrogen was likewise emitted at the former vent; and the consequences of the long-continued action of this gas upon the constituents of the contiguous rock was not one of the least interesting or instructive parts of the phenomena presented in this locality."

On leaving Grottaminarda we cross the Ufita, and obtain on the rt. an occasional glimpse of *Trevico* (2500 Inhab.), 9 m. off, on the hills which bound that stream on the E.S.E. It preserves the name and occupies the site of *Trivicus*, one of the stages of Horace's Journey to Brundisium.

Incipit ex illo (*Benevento*) montes Appulia
notos
Ostentare mihi, quos torret Atabulus; et quos
Nunquam crepsemus, nisi nos vicina Trivici
Villa recepiisset, lacrymoso non sine fumo;
Udos cum foliis ramos urente camino.
Sat. l. v. 77-81.

The next stage, which he mentions as bearing a name not to be pronounced in verse, is supposed to have been the *Equotuticus* of the Itineraries, but all attempts to define its position have failed. A long and steep ascent from the banks of the Ufita brings us to

1 m. *ARIANO* (including the surrounding communes 15,000 Inhab.—Inn: *La Posta*, tolerable), the chief town of a district, and the seat of a

bishop, situated on a hill of tertiary limestone, 2800 ft. above the sea, between the head waters of the Calore and Cervaro. It is the second resting place of the vetturini from Naples. It has suffered greatly from earthquakes. Roger held a parliament here in 1140. It was stormed and plundered by the Duke de Guise and the Neapolitan mob in 1648. The S. declivity of the hill on which the city is built is hollowed out into grottoes, in which large numbers of the lower orders live. The beauty of the women of Ariano is the theme of every traveller that has visited it.

On leaving Ariano, a long and steep descent leads into the *Valle di Bovino*, a narrow defile watered by the Cervaro, inaccessible except at its two extremities. It was formerly notorious as the favourite haunt of the brigands of Capitanata. At the entrance of the valley we leave, perched on the summit of high hills, on the rt. *Savignano*, and on the l. *Greci*, the first towns in the province of Capitanata, the latter being an Albanian settlement. Following the l. bank of the Cervaro, we reach

$\frac{1}{2}$ *Montaquato*, the post-station, below the village of the same name, and opposite the village of *Panni*, both on the summit of high mountains. Hence, following close to the l. bank of the river, we arrive at

Ponte di Bovino, a solitary post-station, at the 72nd m. from Naples, from whence

[I. A road of 3 m. ascends to *Bovino* (6500 Inhab.), the chief town of a district, and the see of a bishop, on a high hill. The inscriptions, coins, and other remains found near it, have led to the supposition that there was on the same spot an ancient town called *Vibinum* or *Bovinum*. Bovino enjoys the reputation of being the nursery of the brigands of this part of Italy; the *Vardarellis*, whose name was so much dreaded at the beginning of the present cent., were natives of the city. Bovino gives a ducal title to the head of the Guevara family, one of the wealthiest in the kingdom.

II. A road of 12 m. leads on the rt. to *Ascoli*, on a rising on the border of the Apulian plain. It nearly occupies

the site and retains the name of *Asculum Apulum*, situated on a branch of the *Via Appia*, which led from *Beneventum* to *Canusium*. A great battle between Pyrrhus and the Romans was fought in its neighbourhood B.C. 269. Considerable remains of the ancient city are still visible without the modern walls. From *Ascoli* a *via naturale* of 18 m., crossing the Ofanto, leads to *Melfi* (Rte. 151). The distance from the bridge of *Bovino* to *Melfi* may be shortened by following a turn on the rt., by a *via naturale*, practicable in dry weather, 5 m. before reaching *Ascoli*, and proceeding below the village of *Candela* to the Ofanto.

III. A road of 24 m. proceeds on the rt. direct to *Cerignola*, through *Castelluccio de' Sauri*, *Ordona*, and *Orta*: a group of houses near *Ordona*, on a rising ground, are the remains of *Ilerdonia*, a city on a ranch of the *Via Appia*.

Obscura incultis Ilerdonia misit ab agris.
SIL. ITAL. VIII. 569.

Hannibal, after defeating in its neighbourhood two Roman armies—the 1st B.C. 212, under Fulvius Flaccus, and the 2nd B.C. 210, under Fulvius Centumulus—destroyed the city and removed its inhabitants to *Metapontum* and *Thurii*.

We leave the mountains at *Ponte di Bovino*, and enter upon the great plain or *Tavoliere di Puglia* by a road as desolate as those over the *Campagna* of Rome.

Crossing the plain of *Giardinetto*, from which *Troia* is seen in the distance on the l., and leaving on the rt. a large building called *Torre Guevara*, and belonging to the Dukes of *Bovino*, a short but steep ascent brings us to

1 *Pozzo d'Albero*, a solitary post-station. The vast and monotonous plain, which now surrounds us, is only relieved at intervals by corn-fields, the greater part of the surface being covered with the wild caper, the wild pear, and the fernula, the stalks of which are used for making hurdles and baskets. This plain is the winter pasturage of the Neapolitan shepherds. The arrangement of the winter and summer pasturages, constituting a system which exists in the same extent nowhere out of Italy, has

been described in *Introd.* § 9. In winter and in spring the plain is entirely covered with cattle, presenting a very singular and striking scene, which is scarcely exceeded in interest by the appearance of the line of march during the migrations into the Abruzzi at the end of May. Whole families of shepherds, and very often the proprietors likewise, accompany their flocks. The cattle are protected by the fine white Abruzzi dogs, which are very large and fierce, and resemble in some respects the Newfoundland breed. Among the numerous dishes made with milk may be mentioned the *Gimcata*, a favourite dish in Apulia as the *Ricotta* of the Campagna of Rome, and little inferior to the *Junket* of Devonshire. The *Tavoliere* is about 80 m. long and 30 broad; it belongs to the Crown, with the exception of a few small portions, and is entirely laid out in pasture. The recent deposits of which this plain is composed indicate that, at a comparatively recent period, it was covered by the sea, forming a gulf surrounded on the W., the S., and the S.E. by the range of the Apennines, having on the N.E. the imposing mass of Mons Garganus, which must then have formed an island.

1 FOGGIA (24,000 Inhab.—Inns numerous: the best are *Grande Albergo di Faiella*, near the theatre, and *Albergo Corsini* in the street S. Antonio), a well-built city, and one of the most populous and richest towns in the kingdom, is the capital of the province of *Capitanata*, a name derived from *Catapan*, the title of the viceroys appointed by the Eastern emperors to govern Apulia. It is supposed to have sprung from the ruins of *Arpi* or *Argyripa*, an important city, traces of whose walls can still be seen at a spot called *Arpi*, 4 m. N. of the modern town. *Arpi* opened its gates to Hannibal after the battle of Cannæ, but B.C. 213 was surrendered by the inhabitants to Fabius Maximus. Virgil commemorates it as having been founded by Diomedes:—

Vidimus, o cives, Diomedem Argivæque castra,
Aique, iter emens, casus superavimus arces;
Contingimusque manum quæ concidit Iliæ tellus.
Ille urbem Argypiam, patriæ cognomine gentis,
Victor Gargani condebat Iapygis arvis.

Æn. xi. 245.

Some of the streets of the city are large, and contain some handsome houses and good shops. There is a large theatre, a new Campo Santo, a public library, and a promenade.

The principal ch., originally Gothic, and enriched by Count Roger, and by successive Norman princes, was destroyed by an earthquake in 1731, when the upper part of it was rebuilt in a different style. Manfred was crowned in it in 1258. In 1797 Francis I., then Duke of Calabria, having been married in it to his first wife, Maria Clementina of Austria, the ch. was dignified with the title of *Cappella Palatina*. It has a local celebrity for a miraculous image of the Virgin, presented to it by Count Roger.

Foggia was one of the favourite residences of the Emperor Frederick II., the gateway of whose palace still exists. His third wife, Isabella of England, the daughter of King John, died in it. He also constructed a famous well, still called *Il Pozzo dell' Imperatore*. Under the city walls his son Manfred defeated the legate of Alexander IV., and compelled him to sue for peace. Charles I. and his son Philip died in the fortified palace which he erected in the city. Ferdinand I. of Aragon convened at Foggia the great parliament of barons and prelates to arrange the crusade against the Turks after their occupation of Otranto. One of the principal fairs of the kingdom is held at Foggia in the month of May.

Four or five days may be pleasantly spent at Foggia in the early spring, and the following interesting excursions made from it:—

EXCURSIONS TO TROIA, LUCERA, SANSEVERO, MANFREDONIA, AND MONTE S. ANGELO.

I. A road of 12 m. leads to *Troia* (5700 Inhab.; *Im*, small and indifferent), an episcopal city, situated on a conical hill overlooking the plain. It was founded by one of the Greek Cata-

pans in the 11th centy., on the ruins of the ancient *Æcea*, which joined the Carthaginians after the battle of Cannæ, but was recovered by Fabius Maximus. The interior of the cathedral retains some traces of the architecture of the Lower Empire. Troia has been the scene of three great battles. The first in 1254, between the army of Innocent IV., commanded by the Cardinal di S. Enstachio, the papal legate, and Manfred, whose victory was so complete that it is said to have induced the Pope to appeal to Charles of Anjou, and to have caused him shortly afterwards to die of grief. In the second battle, fought in 1441, on the plain between the city and Bovino, Alfonso I. in person defeated the army of Renè d'Anjou, under Sforza and Sanseverino, and completed his victory by sacking Bicari, 4 m. N.W. of Troia. The third battle was fought upon the same plain in 1462, between Ferdinand I. of Aragon and the Duke of Anjou, who claimed the throne as the son and heir of Renè. Ferdinand commanded in person, and defeated the Angevine army with great loss. From Troia the road proceeds, 12 m. farther S.W., to the *Taverna delle Tre Fontane*; from whence, when finished, it will pass by Casalbori and S. Giorgio della Molinara, and join the road of Campobasso near Ponte Landolfo.

II. LUCERA (13,000 Inhab.—Inn: *La Posta*), the see of a bishop, and of the tribunals of Capitanata, is 9 m. from Foggia by a carriage road, on a steep and commanding eminence, overlooking the plain, and enjoying a pure and healthy atmosphere. It is surrounded by walls with 5 gateways. *Lucera* was one of the most ancient and important cities of Apulia, by the Greek tradition numbered among the cities founded by Diomed, though it would rather seem to have been an Oscan town. It first appears in history during the second Samnite war. Papirius Cursor besieged, and after an obstinate resistance took it in B.C. 320. It played an important part during the second Punic war. It was still flourishing in the 7th centy., when Paulus Diaconus enumerated it among *urbes satis opulentas*;

but was taken from the Lombards and destroyed by Constans II. in A.D. 663; after which it remained in ruins until restored in 1239 by Frederick II., as a residence for his Sicilian Saracens, part of whom were stationed here, and part at Nocera. Frederick gave the Saracens permission to enjoy free exercise of their religion; the Christian inhabitants were compelled to reside outside the walls, where their ch., the Madonna della Spica, is still standing. The emperor himself selected Lucera as his own residence, and constructed a subterranean passage from the castle to the town. The old streets of Lucera are narrow, but the modern quarter has an imposing appearance.

The Bishop's Palace is considered the finest building in the province. The *Cathedral* was converted by the Saracens into a mosque; it still preserves many traces of Moorish architecture on the exterior. The interior is Gothic, and has been little changed; it contains 13 pillars of verde antique, found under the edifice, and supposed to have belonged to an ancient Temple. The pulpit is ornamented with Greek mosaics.

The *Castle*, $\frac{1}{4}$ m. from the town, from which it is separated by a ditch and drawbridge, occupies the site of the ancient citadel; but it must be almost entirely attributed to Frederick II., except the large square tower in the centre, which is regarded as a Roman work. Though in ruins, it is still an imposing pile, and scarcely surpassed in extent by any similar building in Italy. It appears to have been intended to contain a second city within its walls. Two of the towers are circular; the largest is remarkable for the regularity of its masonry, and the smaller is used as a telegraph station. In the area there were formerly apartments for the sovereign; a mosque, and large cisterns to supply the garrison with water. Coins, portions of Saracenic armour, and several Roman inscriptions, &c., have been discovered at different times within the walls.

Manfred, at the commencement of his career, when he incurred the displeasure of the Pope for the overthrow

and death of Borrello d'Agnone, in 1254, was compelled to fly for safety to the Saracens at Lucera. He quit Acerra at night, and with some followers reached Venosa, which he left the next night accompanied by a few attendants, among whom was Nicolò di Jamsilla, who has left an account of the journey. After his departure, a storm of rain came on which obscured the road, so that the party would have been lost in the wastes of Capitanata, if they had not been joined by some huntsmen of Frederick II. as guides. Drenched to the skin, Manfred found shelter at Palazzo d'Ascoli, a deserted hunting château of his father's, still standing on the l. bank of the Carapelle; here they rested and dried their clothes before what the prince called a royal fire, the only thing at that time, says one of his historians, which remained to him of royalty. On the following morning they proceeded to Lucera. As they approached the castle, the enthusiasm of the Saracens was unbounded; but the Governor Marchisio had possession of the keys, and was known to be opposed to Manfred. A Saracen soldier pointed out a sewer below the gate; Manfred leapt from his horse, threw himself into the gutter, and was in the act of entering, when the garrison rushed upon the gate and burst it open by main force. They replaced Manfred on his horse, and led him into the city with every demonstration of attachment. After the battle of Benevento, the widow and children of Manfred took refuge in the castle for a short time. In 1269 Charles expelled the few Saracens who survived the battle and were unwilling to embrace Christianity, and converted their mosque into the Cathedral.

6 m. from Lucera, and within view of the town, on the rt. of the road from S. Severo, are the ruins of *Castel Fiorentino*, in which Frederick II. expired, Dec. 13, 1250, in the 56th year of his brilliant but turbulent career, after a reign of 31 years as Emperor, 38 as King of Germany, and 52 as King of the Two Sicilies. The Emperor, like his son Manfred, was a believer in astrology, and it is said that in consequence [S. Italy.]

of a prediction that he should die in the Florentine territory, he never entered Florence, believing that the terms of the prophecy could only apply to the Tuscan capital. As soon, however, as he fell ill at Castel Fiorentino, he patiently submitted to his fate, and regarded his approaching death as the fulfilment of the prediction.

The neighbourhood of Lucera still maintains the celebrity for its wool which it possessed in the days of Horace,—

Te Janæ prope nobilium
Tonsæ Luceriam, non clitharæ, decent.
HOR. OD. III. XV.

III. SANSEVERO (16,000 Inhab. *Inn.* tolerable), 15 m. from Foggia, is the chief place of a district. In late years it has become an important town, and its suburbs contain many good houses. In 1799 it was nearly ruined by the republican army under Gen. Duhesme, in revenge of the gallant resistance which it had offered to him. It was only spared from total destruction at the intercession of the women, who, after 3000 persons had been slaughtered, rushed among the French and implored them either to stay their hand, or complete the scene by sacrificing the children and wives of the few men who still survived. The town has recovered from this calamity, and is now one of the most flourishing in Apulia. 6 m. N. of Sansevero, at the W. extremity of Mount Gargano, is *Apricena*, the hunting castle of Frederick II., which is said to derive its name from the supper, *apri cena*, which he gave upon the spot to the members of his hunt in 1225, after he had killed a wild boar of great size.

From Sansevero a road of 11 m. traversing the plain in which the battle between the Normans and the army commanded by Leo IX. was fought, 18th June, 1053 (p. 324), crosses the Fortore by the bridge of Civitate, and thence by a *via naturale* proceeds to Serracapriola, Chientî, and Termoli (Rte. 145).

IV. A road of 18 m., through corn-fields and pasture-lands, leads over the plain of Puglia from Foggia to Manfredonia, at the southern foot of Monte

Gargano. After crossing the Candelaro, by following a path on the l., which shortens the distance, the traveller will have an opportunity of seeing the ruined monastery of *S. Leonardo*, an establishment of the Teutonic order, founded in 1223 by Frederic II., and by Herman of Salza, grand master of the order. The ch. is tolerably preserved, and its exterior exhibits a very elaborate example of the Saracenic style. 2 m. from Manfredonia we pass on the rt. the *Madonna di Siponto*, a ch. on the edge of a marsh, occupying the site of ancient *Sipontum*, one of the reputed colonies of Diomed. This ch., which was the ancient cathedral, is highly ornamented outside, with an elegant porch; but it contains nothing inside, except an ancient picture of the Virgin. *Sipontum* was called *Σηπιοντιος* by the Greeks, on account of the vast quantity of cuttle-fish which were found upon the shore. It was tolerably perfect in the 4th cent.; but it was ruined during the Gothic invasion.

MANFREDONIA (7500 Inhab. *Inn.*, small but tolerable), an archiepiscopal see, has wide and regular streets, with large, though often unfinished houses. It is walled on all sides, and its port is commanded by a strong castle. The town was founded by Manfred in 1256, and built chiefly from the ruins of *Sipontum*. It was nearly destroyed by the Turks in 1620. Though subject to malaria, its inhabitants are characterised by their industry and cleanliness. In the cathedral there is one of the largest bells in Italy, which Manfred caused to be cast for his new city.

[From Manfredonia, a *via naturale* of 38 m., practicable for the light conveyances of the country, leads along the sea-shore to Barletta. On leaving Manfredonia it passes on the rt. a brackish lake, called *Pantano Salso*, formed at the junction of the Candelaro and Cervaro rivers, crosses the *Càrapelle* by a ferry, traverses the small village of *Zapponeta*, and skirts for several m. the *Lago di Salpi*, running along the narrow bank of sand which separates it from the Adriatic. On the S.W. shore of this lake are the ruins of

the ancient *Salapia*, which, after being taken by Hannibal, was surrendered by one of its chiefs, Blattius, to Marcellus, with the loss of 1500 Numidian cavalry. After the death of Marcellus in an ambuscade, Hannibal tried in vain, by using his seal, to obtain admission into *Salapia* by fraud. The road skirts the *Realì Saline*, the largest salt-works in the kingdom. 2 m. inland is the village of *Casaltremità* (4000 Inhab.), and 6 m. from Saline, and after crossing the Ofanto, proceeds to Barletta.]

V. Manfredonia is the most convenient point from which to make an excursion to Monte GARGANO, a group of mountains quite detached from the chain of the Apennines, and whose highest peak attains an elevation of 5120 ft. It contains extensive alabaster quarries, which have never been fully brought into use. It still retains a name familiar to the scholar, but has been stripped of its once dense forests of oak:

aut Aquilonibus

Querceta Gargani laborant,
Et foliis viduantur omni.—HOR. *Carm.* II. 9.

Garganum mugire putes nemus, aut mare
Tuscum. *Epist.* II. 1. 202.

A road from Manfredonia, after passing for the first 3 m. through a succession of orange gardens, leads by a continuous and steep ascent of 3 m. to

Monte Santangelo (12,000 Inhab.), on a lofty hill, forming one of the spurs of the Gargano, and containing a fine castle with ruined battlements, and many picturesque old houses. The whole group of the Gargano is often called *Monte S. Angelo* from this town, which is famous for its *Sanctuary*, dedicated to the favourite saint of the Norman conquerors, St. Michael, who was seen here in 491, according to the legend, by S. Lorenzo, Archbishop of Sipontum. On the 8th of May, and for many days previously, the town and mountain are crowded with devotees, who come from every part of the kingdom to celebrate the festa of St. Michael. The endless varieties of costume, and the strange appearance of the mountaineers, afford an ample field for the pencil of the artist. As they ascend the moun-

tain, bareheaded, each party joins in the hymn to the saint; and the effect of their simple but pleasing melody increases the remarkable character of the scene.

The cave where the vision took place is entered by an arch over which are inscribed the words, *Hic locus est terribilis, hæc est Domus Dei*. "A winding flight of above fifty steps, hewn in the rock," says Mr. Craven, "and portioned into divisions of eight to each, leads down to the sanctuary; the vault and sides are faced with stone regularly cut, but large masses of rock intervene. The daylight is faintly admitted through occasional apertures, and gradually diminishes as one descends; above the last step, however, a long narrow fissure, apparently the work of nature, throws a dim but sufficient light on the interior of the holy crypt, and at the same time opens to the eye a view of the monastery itself, seated on the impending rock at an immense height above, and rearing its pinnacles in the outward blaze of day. . . The cave which was the scene of the miracle, and which is entered next, is low, but of considerable extent, branching out into various recesses on different levels, so that steps are frequent, and the surface is rugged, irregular, and very slippery, from the constant dripping of the vaults. . . A few glass lamps, suspended from the rock, which have replaced the silver ones of richer times, cast a faint glimmer of uncertain light, as insufficient to guide the stranger's footsteps as it is serviceable to the general effect of the scene. Three chapels, and the choir in particular, are more illuminated. Of the former, the principal is dedicated to the patron saint, and contains his image, about half the size of life, be-dizened with silk drapery, flimsy tinsel, and flaxen curls; the second is noted for a small cistern, called *il Pozzillo*, from which some most limpid and cool water is distributed in a little silver bucket to all the visitors; the third chapel is sacred to the Madonna, and offers nothing remarkable."

On leaving Monte Santangeló we may return to Foggia by a road which leads along the mountain to S. Gio-

vanni Rotondo (5000 Inhab.), and, descending into the plain, joins the road from Foggia to Manfredonia near the Candelaro.

4 m. E. of Monte Santangelo, on the slope of the Gargano to the sea-shore, is the village and tower of *Mattinata*, which nearly retains the name and is supposed to mark the site of the *Mons Martinus*, famous for its honey:

Ego, apís Matina
More modoque,
Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas, operosa parvus
Carmina lingo.—Hor. *Od. iv. ii.*

The shore of Mattinata is also memorable as the spot where Archytas of Tarentum was shipwrecked:

Te maris et terræ numeroque carentis arenæ
Mensorem, cohíbent, Archyta,
Pulveris exigui prope littus parva Matinum
Munera; nec quidquam tibi prodest
Aërias tentasse domos, animoque rotundum
Percurrisse potum, morituro.

At tu, nauta, vagæ ne parce malignæ arenæ
Ossibus et capiti inhumato
Particulam dare.—Hor. *Od. i. xxviii.*

Some antiquaries, however, identify the *Littus Matinum* with Matino near Gallipoli (p. 354).

Returning to the post-road and leaving Foggia for Bari, it traverses the plain of the pasturage, leaves on the rt., after crossing the Cervaro, the ch. of the *Madonna dell' Incoronata* on the opposite bank, containing a miraculous picture of the Virgin, said to have been found in a tree near this spot, and, soon after crossing the Carapelle, reaches

1 *Carapelle*, a solitary post stat. On the rt. are seen Ortona and Ascoli, and farther S. Melfi, backed by the lofty cone of Monte Vulture.

1½ *Cerignola* (16,000 Inhab. Inn: *Il Leone*, indifferent); a well-built episcopal city, supposed to mark the site of *Ceraunilia*, stands on a rising ground, commanding an extensive view of the surrounding country, which ap-

pears like one vast corn-field without a tree to break its monotony. On the 28th April, 1503, Gonsalvo de Cordova gained near Cerignola a victory over the army of the Duke de Nemours, which established the supremacy of Ferdinand the Catholic, and reduced the kingdom of Naples to a Spanish province. The battle began late in the evening, contrary to the judgment of the Duke, who was hurried on by the impetuosity of his generals. In half an hour the French army was routed, with a loss of nearly 4000 men, among whom was the Duke de Nemours himself. In the ch., on the E. of the city, is an inscription recording this victory.

In the principal street of Cerignola is a Roman *militarium*, recording that Trajan made the road from Beneventum to Brundisium at his own cost. The distance marked upon it is LXXXI from Brundisium.

After leaving Cerignola, before we reach the 2nd m., the road divides; one branch on the l. crosses the Ofanto near its mouth by a long bridge, and proceeds to Barletta, 18 m. The other crosses, after the 6th m., the Ofanto, the ancient *Aufidus*, the last river of any consequence between Manfredonia and Taranto, a coast-line of nearly 300 m. It divides the province of Capitanata from that of Bari. This rapid river, celebrated for its connexion with the battle of Canus, is otherwise commemorated by the Roman poets:—

Deiur quâ violens obstrepit Aufidus,
Et quâ pauper aque Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Æolium carmen ad Italos
Deduxisse modos.—*Hon. Carm. III. xxx.*

Sic tauriformis volvitur Aufidus,
Qui regna Dauni præfuit Appuli
Quum sevit, horrendamque cultis
Diluvium meditatur agris.
—*Hon. Carm. IV. xiv.*

2 m. after crossing the river we pass a gateway, sometimes called a triumphal arch, of ancient Canusium, and ascend to

1 CANOSA (10,000 Inhab. Inn: *Locanda del Leone*, tolerable), situated on the slopes of a hill crowned with the

ruins of a feudal castle. It occupies the site of ancient *Canusium*, mentioned by Horace in the journey to Brundisium:—

sed panis longe pulcherrimus, ultra
Callidus ut solent humeris portare viator:
Nam Canusi lapidosus, aqua non ditior urna:
Qui locus a forti Diomedæ est conditus olim.
Hon. Sat. I. v. 89.

The traveller will have occasion to remark at Canosa the gritty quality of the bread noticed by Horace.

Canusium gave hospitality to the remnants of the Roman army after their defeat at Cannæ, and Hannibal never succeeded in making himself master of it. The Romans called the citizens of Canusium *Bilingues*, because, being largely engaged in the manufacture of woollen cloths, they spoke the Greek language of their ancestors and the Latin of their neighbours with whom they traded. The mule-drivers of the city were the most expert in Italy, and were always selected by Nero as his charioteers. The principal ch. of Canosa, dedicated to S. Sabinus, is remarkable for its small clusters of cupolas resembling a Turkish mosque; the interior contains an ancient pulpit and a sculptured episcopal chair in marble, some granite columns with Roman capitals, and six others of verde-antique, 18 ft. high. In a court adjoining the ch. is the TOMB OF BOHEMOND, Prince of Antioch, the gallant son of Robert Guiscard, and one of the heroes of Tasso:

Ma 'l gran nemico mio trà queste squadre
Già rivedor non posso; e pur vi guato:
Io dico Boemondo, il micidiale
Distruggitor del sangue mio reale.
Ger. Lib. III. 63.

It is a building of 12 sides, built of white marble, in the lower Greek style, with bronze doors covered with sculptures and inscriptions in Latin verse; in the interior is the marble chest in which the body is deposited. It has never been ascertained whether the hero of Durazzo and Larissa died here, or at sea on his return from the first crusade. The inscription on these doors proves that his remains are here interred:—

Guiscardi confux, Aberarda, hac conditur arca;
Si genitum queris, hunc Canusium habet.

This inscription is repeated on the tomb of his mother Aberarda at Venosa. His death took place in 1111.

The principal antiquities of Canusium are the remains of a gateway on the side of the Ofanto, the ruins of a magnificent amphitheatre, and numerous tombs in its neighbourhood, in which a great many v. ses, gold ornaments, and small bronzes have been found. The vases, only equalled in size by those of Ruvo, however, are of a coarser style of painting than those of Nola. Numerous inscriptions have also been found.

Canosa suffered severely from the earthquake of August 14, 1801.

[From Canosa a carriage road of 9 m. leads to *Minervino* (8000 Inhab.), situated on the slope of low hills called *Murgie di Minervino*, and supposed to mark the site of *Lucus Minervæ*. It is surrounded by massive walls and towers, surmounted by a baronial castle. *Minervino* gave the title of Count to Giovanni Pipino, who figures conspicuously in the history of Cola di Rienzo, and was executed at Altamura as a rebel in the reign of Joanna I. A road of 6 m. leads from Minervino to *Spinazzola* (6000 Inhab.), whence a *via naturale* of 18 m. to Gravina (Rte. 153). From Spinazzola we can proceed to *Lavello*, 12 m., and thence by a good road to Melfi (Rte. 151).]

About 6 m. N. of Canosa, a few remains on the rt. bank of the Ofanto mark the site of CANNÆ, *ignobilis Apulie vicus*; but the precise locality of the great battle has been the subject of much question. Both Polybius and Livy tell us that the Carthaginians faced the N., with their l. wing resting on the river, whilst the Romans faced the S., with their cavalry, forming the rt. wing, resting on the river and opposing the l. wing of the enemy:—*In dextro cornu, id erat flumini propius, Romanos equites locant. . . Gallos Hispanosque equites prope ripam, lavo in cornu, adversus Romanum equitatum.*—Liv. xxii. 44–46. Livy adds that by this disposition the Carthaginians had behind them the *Vulturinus*, a wind which drove clouds of dust into the face of the Romans. Most of the local topographers, followed by Arnold, have

therefore placed the field of battle on the S. side of the river, which running nearly from S.W. to N.E., would cause the Romans to face the S., whilst leaning with their rt. wing on the river. But Swinburne and Vaudoncourt, followed by Niebuhr, comparing the position of the army with the previous movements made by the Roman Consuls, place the scene of action on the N. side, at a spot nearly opposite the remains of Cannæ, where the river, by a sudden turn southwards, would cause the Romans to face the S., whilst leaning with the rt. wing on its banks. This conclusion is supported by the fact that the *Vulturinus* is undoubtedly the modern *Stirocco*, which blows from the S.E. A small rivulet is supposed to be the *Vergellus*, over which, according to Florus, Hannibal erected a bridge of human bodies; and the name *Pezza di Sanguè*, field of blood, given to a portion of the plain by the peasants, is brought as an additional traditional proof.

The latter name, however, may more likely have a less remote origin; for in 1019 *Canna* was the scene of a battle in which the Apulians, assisted by the Longobards, and led by the Norman Drengot, who had arrived in Italy 3 years before, endeavoured to throw off the yoke of the Eastern emperors. They were defeated by the imperial forces under the Catapan Bolanus, and with such effect that out of 250 Normans only 10 survived the battle. Drengot then offered his sword to the princes of Capua and Salerno, while Melo of Bari, the leader of the Apulians, appealed to Henry II., who marched an army against the Greeks. In 1083 Robert Guiscard besieged Cannæ, which had rebelled against him during his absence in Greece, captured it after a siege of 2 months, and utterly destroyed it. From that time no attempt appears to have been made to re-occupy the site. In 1201 another battle was fought on the plains of Cannæ between the Papal and imperial forces and the rebellious barons headed by the archbishop of Palermo, who had taken advantage of the infancy of Frederick II. to attempt to overthrow his authority. Innocent

III., however, determined to defend the dominions of the young emperor, and sent an army under Walter de Brienne against the insurgents, who were cut to pieces.

On leaving Canosa, after a gentle ascent from which there is an extensive view, we leave the road to Andria on the rt., and proceed over a level country, partly covered with olive plantations and vineyards, to

1½ **BARLETTA** (23,000 Inhab. — *Inn* indifferent), a fine town, the capital of a district, and said to occupy the site of a Greek town called *Barduli* (?). It is delightfully situated on the sea-shore, contains many handsome houses, and is surrounded by walls and towers. Barletta has a good harbour, partly formed and protected by a mole, and maintains a considerable commerce with Greece and the Ionian Islands. The gateway leading to the harbour is of unusual magnitude and magnificence. The castle was formerly one of the three strongest fortresses of Italy. The principal ch. has a lofty steeple and an elegant façade. A Latin inscription records the coronation of Ferdinand of Aragon within its walls. In the piazza near the ch. of S. Stefano is a colossal bronze statue 15 feet high, supposed to represent the Emperor Heraclius, or, according to others, Theodosius, and to have been wrecked on the coast during its passage in a Venetian galley, as an offering to the sanctuary of S. Angelo. There is a good theatre here. In 1259 Manfred held at Barletta the first tournament seen in this part of Europe, in honour of the visit of Baldwin II., the last Latin Emperor of Constantinople. During the contests of Louis XII. and Ferdinand the Catholic arising out of the Partition Treaty, Barletta was occupied by Gonsalvo de Cordova, who was besieged there in 1502 by the Duke de Nemours. Both generals were unwilling to give battle, and the troops as well as the officers were soon weary of inaction. The cavalry of both armies was composed of the *élite* of a brave and chivalrous nobility; and the French having offended the Italians who were in the Spanish ranks, it was determined to decide the claim to superiority

between French and Italians by tournament. Thirteen cavaliers were chosen from each side. Among the French champions were Guy de la Mothe, Charles de Torgues, and Jacques de la Fontaine; among the Italians were Ettore Fieramosca, Romanello da Forlì, and Fanfulla da Lodi. The Venetians, who then occupied Trani, and were considered to be a neutral party, were appointed to arrange the lists and appoint the judges. Prospero Colonna was appointed second for the Italians, and Bayard, the "chevalier sans peur et sans reproche," for the French. The spot selected for the tournament was between Andria and Corato, near the place now called Epitaffio. At the first shock seven of the French champions were overthrown; but the others defended themselves with such bravery, that after a combat of 6 hrs. the judges separated the combatants, and declared it a drawn battle.

The road along the coast between Barletta and Bari, passing through vineyards and olive and almond plantations, is one of the most pleasing on the E. coast of Italy; but its attractions are due more to the general air of civilization, and the high cultivation of the country, than to any remarkable features of natural beauty. The numerous conical towers or huts, called *Specchie*, which are seen in the vineyards, are constructed of the stones picked off the fields, to contain the implements of the husbandman, and afford him shelter in bad weather. On the rt. of the road are numerous towns, forming a long line communicating with each other by a road running parallel to the high post-road along the *Marina* (p. 345).

7 m. **TRANI** (18,600 Inhab.—Inns: *Albergo di Dionisio*, in the Largo S. Francesco, the best; *Albergo della Stella*, and *Albergo dell' Annunziata*, both fair), the seat of an archbishop, and of the law courts of the province of Bari, is a well-built town, surrounded by crumbling walls, partly built by Frederick II. The port has a circular harbour, with good quays. It was constructed by the Venetians during their short occupation of Trani at the end of the 15th, and repaired by Charles III. in the

middle of the 18th centy.; but it has become almost-useless for any but small craft, by the accumulation of mud. Around it are numerous handsome houses. In the middle ages Trani carried on an extensive commerce with the East, and was one of the points of embarkation of the Crusaders. It was at Trani that Manfred received his bride Elena, daughter of the Despot of Epirus, on the 2nd of June, 1259. The Templars had an hospital in the town, to which belonged an elegant little ch. with the richest details, in one of the principal streets. The cathedral, built at one end of it, on a point near the sea, is one of the finest mediæval monuments of Southern Italy, and resembles very much in style the tombs of the caliphs near Cairo. The steeple is more than 260 ft. high. The interior, which was light and beautiful, was sadly whitewashed and modernised by the archbishop in 1837. In the narrow streets near the cathedral there are still some most beautiful Gothic windows. Among the curiosities of the city are 9 ancient milestones. There is a theatre. The vineyards of the neighbourhood produce a sweet wine, the *Moscato di Trani*, held in great repute. The fig-trees are planted in the fields in rows, and dressed according to the precept of Columella, like dwarfs and espaliers.

According to the post tariff, the distance between Barletta and Trani is charged as one post; but to persons proceeding S., without stopping at Trani, the post station is at Bisceglie. The road crosses the Ponte della Luna, of a lofty single arch.

1 m. *Bisceglie* (17,600 Inhab.—Inn: *La Posta*, tolerable), built on a promontory defended by fortifications, and surrounded by pretty villas and country houses. The high road passes through a suburb. The currants of Bisceglie are said to equal those of the Ionian Islands. During the crusades, Bisceglie had an hospital founded by Bohemond for pilgrims going to and arriving from the Holy Land. Some ruins of it still exist.

Between this and Molfetta, on the rt. of the road, is an ancient ch. of Greek

architecture, known as the *Vigne di S. Giacomo*, where a Benedictine monastery once existed. Near it is the sanctuary of *Santa Maria de' Martiri*, built in 1161. by King William the Good.

6 m. *MOLFETTA* (21,600 Inhab.—Inn: *Albergo dello Lloyd*, dirty), an episcopal see, is beautifully situated on the shore, and contains some handsome houses, distinguished, like all the towns and cities on this coast, by the regularity of their masonry. In the 15th centy. the merchants entered into a treaty with those of Amalfi that the citizens of one place should be considered citizens of the other. The castle was the prison of Otto, Duke of Brunswick, husband of Joanna I. after the death of the queen; but he was released in 1384 by Charles Durazzo, after his rival, Louis of Anjou, had been carried off by plague. In 1529 the town was sacked by the French army under Lautrec. Linguiti, who introduced the modern system of treatment for the insane at Aversa, was born at Molfetta in 1774. The Austrian Lloyd's steamers touch at Molfetta, and offer a convenient line for parties going to, or returning from Greece and Constantinople by Corfu and the Gulf of Lépanto. Travelling by post from Naples to Molfetta, and arriving so as to catch the Austrian Lloyd's steamer at Molfetta, and the French steamer at the Piræus, Constantinople may be reached from Naples on the morning of the 5th day. Travellers ought to arrange to sleep at Trani or Foggia, where there are the only good hotels on the line. Should the steamer reach Molfetta late in the evening, they should always try and proceed to Trani, only 9½ m. off, for the night.

One of the curiosities of this part of the kingdom is the *Pulo di Molfetta*, a nitre cavern, 1½ m. from the town: it is a circular cavity in the limestone, about 1400 ft. in circumference, and 112 deep. In the limestone strata are numerous oval caverns hollowed out in rows, forming in appearance a regular succession of 5 tiers, resembling the boxes of a theatre. The nitre is found in these caverns and in fissures, and is a

source of revenue to the Crown. The road passes through vineyards and olive-grounds to

3½ m. *Giovinazzo*, on the sea-shore, supposed to be the ancient *Netium*, or *Natiolum*; and remarkable for a large poor-house or *Ospizio*, founded by King Ferdinand I., and said to be capable of containing 2000 persons. At present upwards of 500 children are there maintained and instructed in the useful arts; they are divided into 3 classes, *proietti*, *mendici*, and *orfani*. In a separate part of the establishment, children and youths condemned to imprisonment by the laws are similarly instructed with a view to reclaim them from their evil habits.

1½ m. BARI (27,300 Inhab.—Inns: *Hôtel de France*, *Grande Albergo di Gese*, *Albergo del Leone Bianco*, all very fair), the capital of the province and the see of an archbishop, is situated on a small peninsula, and is in point of size and importance the second town of the continental portion of the kingdom. The new suburb is regularly built, and contains many good houses, a large palace of the Intendente, and a new theatre, next in size to that of S. Carlo at Naples. It has a convenient port formed by 2 moles, and carries on an extensive trade with Trieste and Dalmatia, the exports consisting chiefly of olive-oil, almonds, and seeds. It preserves the name of *Barium*, placed on the *Via Appia*, one of the cities said to have been founded by Iapyx, the son of Dardalus; and it abounds now in fish, as in the days of Horace:—

*Postera tempestas melior; via pejor, ad usque
Bari moenia pisces.*—*Sat.* I. v. 96.

There is no mention of Barium previous to the Roman conquest of Apulia; but its coins attest its Greek origin, and its having been a place of some consideration in the 3rd centy. B.C. Its strong fortifications were famous during the contests of the middle ages. After its possession had been long disputed by the Longobards, the Saracens, and the Greeks, it fell into the hands of the latter, who made it the capital of Apulia, and the residence of the Catapan, and, with short intervals, held

it for nearly 2 centuries, till it became one of the strongholds of the Normans. The Saracens, who were driven from Bari in 871 by Louis II., the grandson of Charlemagne, besieged it in 1002, and would have taken it, if a Venetian fleet, commanded by the Doge Pietro Orseolo II., had not relieved it. In commemoration of this event, the inhabitants erected in the old market-place a figure of the lion of S. Mark, which is still lying there neglected and forgotten. William the Bad, against whom Bari had rebelled, razed it to the ground in 1156. In the 14th centy. Bari was erected into a duchy, which, after passing into the hands of several masters, at the end of the 15th centy. was ceded to Isabella of Aragon, the widow of Gian Galeazzo Sforza, Duke of Milan, who went to live at Bari, and from whom Bona her daughter, the Queen of Poland, inherited it. After the death of her husband, Bona retired to Bari in 1555, where she died in the castle in 1558, leaving the duchy of Bari, by her will, to Philip II. of Spain, and thus reuniting it to the crown. Louis Duke of Anjou died also in the castle, of the plague, in Oct. 1384, during his long war with King Charles Durazzo, who nearly perished from the same disease at Barletta. The castle is about 1 m. in circuit, has 5 bastions and 2 towers, of which the only one which is entire is now used as a telegraph station. At the N. end there is a small chapel, which, according to a long inscription upon it, was the scene of a miracle of S. Francis of Assisi.

In ecclesiastical history, Bari is conspicuous as one of the first Christian bishoprics. The Priory of S. Nicholas was founded in 1087, on the ancient palace of the Catapan, given by Robert Guiscard to the Bishop, in order to receive the remains of the saint, brought from Myra in Lycia by some native mariners. It was largely endowed by Robert himself and his son Roger, and is now one of the principal sanctuaries of the kingdom. The ch., with a Gothic façade, has 7 doors, and 3 aisles divided by marble columns. The nave has a large gallery, the whole of its length. The ceiling is painted in

fresco, and richly gilt. There is a Holy Family by *Bartolomeo Viva*, bearing date 1476; and in the chapel of S. Martin an interesting painting on a gold ground, ascribed to the brothers *Vivarini di Murano*. In one of the side chapels there is a bas-relief of the martyrdom of S. Lorenzo. Behind the choir is *THE TOMB OF BONA SFORZA, DOWAGER QUEEN OF POLAND*. It is a large sarcophagus of black marble, upon which rests the effigy of the queen in white marble, in a praying attitude. In niches behind it are figures of the Polish saints, Casimir and Stanislaus; and on each side symbolical representations of Polish provinces. Roberto Chyurlia da Bari, the prothonotary of Charles I., who was assassinated at Naples on the spot where he read the sentence on Conradin, is also buried in this ch. Of the 3 chairs which are shown, the oldest is said to be the coronation chair of Roger; the second is for the use of the king, who is always the first canon of the ch.; and the third is for the prior on state occasions. In 1098 Urban II. held in this ch. a council of Greek and Latin bishops, to settle the differences between the two churches, at which Anselm, Archbishop of Canterbury, is said to have been present. An inscription, comparatively modern, would make us believe, against all historical evidence, that Roger, after the parliament of barons at Salerno, was crowned here *King of Sicily* in 1130, by the legate of the antipope Anacletus II.

In the splendid crypt, whose architecture presents so strongly the Saracenic style as to have been compared to that of the Mosque of Cordova, is the *Tomb of S. Nicholas*, said to distil miraculously a liquid called the *Manna di S. Nicola di Bari*, and held in high repute as a remedy for all diseases. The festival of the saint in May draws crowds of pilgrims. The high altar is covered with silver bas-reliefs representing the history of his life. The Campanile at the N.W. corner of the ch. is lofty and in perfect repair, and in its lower story is an archway, as at Barletta, through which passes one of the thoroughfares of the town.

The cathedral, dedicated to S. Sabinus,

was originally a fine Gothic building, but was seriously injured by alterations made in 1745 by the Archbishop Gaeta, who changed the ceiling and the form and situation of the windows, and covered with stucco the fine columns of granite and marble which divide the aisles. The altar of S. Rocco has a painting by *Tintoretto*, and opposite one by *Paul Veronese*. The two paintings of the apse are by *Mattia Preti*. The handsome crypt contains the body of S. Sabinus, with his silver bust, and a painting of the Byzantine school, called the *Madonna di Costantinopoli*. The belfry, 270 palmi high, has a great resemblance to the Moorish campanile of Seville. In the courtyard of the Vescovado which adjoins the cathedral is a statue of S. Sabinus, on a column of granite.

The ch. of the nunnery of S. Maria del Buon Consiglio has a good picture by *Pietro da Cortona*, and the ch. of the nunnery of S. Giacomo has a S. Benedict and the Nativity by *Ludovico Vaccaro*, and a S. Giacomo and the Beato Bernardo Tolomei by *De Matteis*. In the ch. of the Capuchins the invention of the Cross over the high altar is attributed to *Paul Veronese*.

The high post-road from Bari crosses the isthmus to Taranto, and from the latter proceeds through Lecce to Otranto. Another road, following the coast-line, proceeds by Monopoli to Brindisi (Rte. 149). A third, running nearly parallel to the high post-road from Barletta to Bari, proceeds inland from Canosa to Bari, passing through several towns. We shall describe the sites on the latter road before we proceed to Taranto.

EXCURSION TO ANDRIA, CASTEL DEL MONTE, CORATO, RUVO, AND TERLIZZI.

After leaving Canosa a road branches on the rt. to

12 m. *Andria* (16,000 Inhab.—Inn indifferent), an episcopal city, where Yolanda, the second wife of Frederick II.,

died in childbed in 1228, after giving birth to Conrad. The emperor's third wife, Isabella of England, who died at Foggia, is also buried in the cathedral. In 1799 Andria sustained a gallant siege against the republican army commanded by General Broussier and Ettore Carafa, Conte di Ruvo, the feudal lord of the city. So strong was the political fury of the two parties, that Carafa was the first person who scaled the walls, and the city was destroyed by fire at his suggestion. From Andria 2 roads, of $6\frac{1}{2}$ m. each, lead to Barletta and Trani. The vetturini often proceed from Canosa to Trani through Andria, instead of going through Barletta.

A bridle-path of nearly 10 m. leads from Andria to *Castel del Monte*, the favourite hunting-seat of Frederick II., placed on the summit of a pyramidal hill in a stony wilderness, on the skirt of the Murgie di Minervino, and commanding an extensive view of the plain stretching to the sea and dotted with towns. It is still an imposing pile, worthy of the memory of the great emperor; it is built in an octagonal form with 8 towers, in a rich and remarkable style of Arabian and Gothic architecture. Its splendid masonry is almost as perfect now as when the edifice was first erected, but it is totally abandoned by its present proprietor, the Duke of Andria, and left to ruin and decay. The windows are beautiful specimens of florid Gothic; the roofs of the several chambers are vaulted; and the ribs of the arches in the upper rooms rest upon triple clustered columns of white marble, the material used in the construction of the ribs, bosses, and other decorations of the apartments. The elaborate and beautiful workmanship of the building, and the regularity and completeness of its design, leave it without a parallel in Italy; and it is greatly to be regretted that proper measures are not taken to preserve it on its own account, as a *National monument*, independently of its association with the house of Suabia. It has an additional but more melancholy interest as the place in which Charles of Anjou confined for a short time the widow and children of Manfred, after the battle of

Benevento; so that the favourite residence of the Imperial warrior, philosopher, and troubadour became, in less than 30 years, the prison of his grandchildren.

From Castel del Monte we may either go direct to Corato by a path of 8 m., or return to Andria, and thence proceed by the road to *Corato*, a small town $6\frac{1}{2}$ m. off, passing at the 4th m. close by the *Epitaffio*, a monument erected on the spot where the tournament of Barletta took place. Between Corato and Trani there is a road $6\frac{1}{2}$ m. long. From Corato the road, after $3\frac{1}{2}$ m., brings us to

Ruvo (9000 Inhab.), occupying the site and retaining the name of *Rubi*:—

Inde Rubos fessi pervenimus; utpote longum
Carpentes iter, et factum corruptius imbril.
Hœr. Sat. i. v. 94.

Ruvo is now celebrated for the Greek vases found in its vicinity, which are the largest known. The local museum of these and other antiquities formed by Signor Iatta has been partly dispersed, but the finest specimens may be seen in the Museo Borbonico at Naples. The ear of corn impressed upon the coins of Rubi shows that the district was celebrated in ancient times, as it is now, for its grain.

The *Cathedral* is remarkable for its W. front, covered with figures of animals, the portal being flanked by columns, supported by lions and griffons, surmounted by a good rose window. From Ruvo, after $3\frac{1}{2}$ m., we reach

Terlizzi (15,000 Inhab.), a neat and flourishing town, containing a small collection of pictures belonging to the *Pai* family, arranged in a gallery of large dimensions. Though some of its finest things have disappeared, it still contains some specimens by Perugino, Spagnoletto, Domenichino, Titian, Salvator Rosa, and others. The *Theca Calamaria*, or inkstand, now in the Museo Borbonico (p. 141), was found in 1745 in an ancient tomb near Terlizzi. From Terlizzi we may turn on the l. to Molfetta, 5 m. off, or proceed onwards, after $5\frac{1}{2}$ m. through groves of olive and almond trees, to

Bitonto (16,000 Inhab.), a flourishing town, nearly retaining the name of *Bytuntum*, whose coins show that it must

have been a place of some importance. It is the see of a bishopric united with Ruvo. Near it is a pillar commemorating the death of a Spanish general slain in the service of Charles Durazzo. From Bitonto we may either go to Bari, 9½ m. off, or strike inland on the rt. to *Bitetto*, 6 m., passing at the 4th m. through *Palo* (6000 Inhab.), prettily placed on a hill, and known for its delicious wines, called *Aleatico*, *Zagarese*, and *Moscato*. From Bitetto, where we meet the road from Bari to Altamura (Rte. 153), we may either turn to Bari on the l., or to Altamura on the rt., or proceed in a S.E. direction, and passing through *Montrone* (3000 Inhab.), 7 m., whose principal ch. contains a S. Francesco di Paola, attributed to *Titian*, cross the high road from Bari to Taranto near Casamassima, and proceed through *Rutigliano* and *Conversano* to meet at Polignano the road along the coast to Brindisi (Rte. 149).

Resuming the high post-road, on leaving Bari for Taranto, we pass at the 3rd m. on the l. *Triggiano* (3000 Inhab.), and at a short distance on the rt. *Ceglie* (1900 Inhab.), on the site of ancient *Celia*, near which numerous tombs containing coins and vases resembling those of Ruvo, but with a varnish similar to those of Nola, have been discovered. At the 5th m. we pass *Capurso* (3000 Inhab.), containing a convent locally celebrated for a miraculous image of the Virgin, found in a well, and hence called *del Pozzo*: 2 m. E. of it, on the l., is *Noia* (6000 Inhab.), which was visited by plague in 1815; it contains a small Gothic ch.

½ m. *Casamassima* (6000 Inhab.—Inn: *La Posta*, indifferent). The ch. contains a picture by Fabrizio *Santafede*.

5 m. *Casal S. Michele* (3500 Inhab.), founded by a colony of Servians, who, in 1615, landed at Barletta to escape from the persecution of the Ottomans, and obtained from the then feudal lord of Casamassima the permission of build-

ing this village; but after some years, as they would not give up their Greek ritual at the request of Rome, they were expelled from the kingdom.

1½ m. *Gioia* (14,000 Inhab.—Inn: *La Posta*, indifferent), a thriving town, once surrounded by extensive woods, which Frederick II. made a royal chase. The road proceeds S., passing over a dreary and uninteresting tract; and after entering the province of Otranto, it reaches

1 m. *S. Basile*, a solitary post-station near a farm of the Duca di Martina: 3 m. further it skirts the base of a barren hill, on the summit of which is *Mottola* (3000 Inhab.), which has nearly preserved the name of *Mateola*. It is reached by a winding road of 1 m., and commands an extensive view of the Gulf of Taranto and great part of the province of Lecce. A steep-descent of 4 m. brings us to

1 m. *Massafra* (9000 Inhab.), prettily placed above one of the branches of the *Patinisco*, on the slope of a singular limestone hill, covered with myrtles and rosemary, and whose horizontal strata are full of caverns which abound in nitre, and are occupied by the lower classes. Half a m. from the town, at the bottom of a deep ravine, is the ch. of the *Madonna della Scala*, which takes its name from the long staircase by which it is reached. The post-station is below the town: 3 m. on the rt. is *Palaggiano*. The road proceeds through extensive olive-plantations, and, crossing the Gravina di Leucaspiti by the long bridge of Gennarini, descends to

9 m. *TARANTO* (17,000 Inhab.—Inn: *La Posta*, dirty), finely situated on an isthmus separating the Gulf, to which it gives its name, from the *Mare Piccolo*, which formed the harbour of the ancient city. *Tarentum* was a considerable town when the Spartan Parthenii arrived here upwards of 700 years B.C.; and its subsequent riches and luxury are celebrated by the Roman poets and historians. Horace records its Spartan origin:—

Tendens Venafranosis agros
Aut Lacedæmonium Tarentum.

Carm. III. v. 55.

Tarentum far surpassed all the other cities of Magna Græcia in splendour and importance; the first artists of Greece were employed to decorate the city with their works, and its fine harbour secured to it an extensive commerce. During its independence it had at command an army of 30,000 foot and 5000 horse. The wool of the sheep which grazed on the banks of the Galesus was more esteemed for its fineness than that of Apulia, and the red-purple dye obtained from the murex was celebrated among all the nations of antiquity. It was famous for the wines produced by the vineyards of Aulon, for its sweet figs, and its fine white salt. But its riches and luxury soon enervated the citizens. The ten years' war which it maintained in conjunction with Pyrrhus against Rome ended in the loss of its independence, and in the time of Horace it had already become degraded by the epithet of *imbelle*.

Tarentum was the chosen seat of the Pythagorean philosophy, and the residence of its founder. The patronage of the celebrated mathematician Archytas, who presided, as *strategos*, over the councils of the republic during its greatest prosperity, afforded an asylum to the Pythagorean sect. Plato, attracted by the fame of the schools of Tarentum, came from Athens to visit them, and was entertained by Archytas as his guest.

When Tarentum was retaken by Eabius Maximus, B.C. 209, in the second Punic war, it was treated with severity; most of its statues, paintings, and other works of art were removed to Rome and deposited in the Capitol; and the preference given to Brundisium, as a port, finally completed its ruin.

Modern Taranto occupies the site of the ancient citadel, whose Roman garrison withstood successfully the attacks of Hannibal, but it retains scarcely any traces of its former opulence. The population is crowded in lofty houses built so close to each other that the streets are as dark and narrow as those of an oriental town. The shape of the city has been likened to that of a ship. The rocky isthmus on which it stands was cut through by Ferdinand I. of Ara-

gon, to secure it from the attacks of the Turks, so that it is in fact an island. The long bridge of 7 arches thrown over the natural channel into the Mare Piccolo, for the purpose of uniting the city with the opposite side of the main land, and along which the aqueduct is carried, has rendered the inner harbour perfectly useless. Ships must therefore anchor in the outer roads, called the *Mare Grande*, which are much exposed to S. and S.W. winds. The high square tower at the foot of the bridge was erected in 1404 by Raimondello Orsini, first husband of Mary d'Enghien, the third queen of King Ladislaus.

The Castle and fortifications were built by Charles V. They command both seas. Towards the Mare Grande, the castle is flanked by enormous towers.

The Cathedral is dedicated to S. Caltalus, a native of Raphoe in Ireland, and the first bishop of Taranto. His chapel is inlaid with fine marbles. The altar and reliquary are very rich; the bust of the saint, the size of life, is of silver. In the sacristy several relics of the Irish saint are shown; among these are his ring and cross covered with precious stones. Among the sepulchral monuments may be mentioned that of PHILIP PRINCE OF TARANTO, son of Charles II. of Anjou, and his wife CATHARINE, daughter of Charles Count of Valois and Catharine Courtenay, granddaughter of Baldwin II., in whose right he became titular Emperor of Constantinople. Taranto is the birthplace of Paisiello the composer.

The *Mare Piccolo* is 12 m. in circumference; great numbers of coins, gems, gold and silver ornaments, and earthen vases have been found upon its banks. It abounds with many varieties of shell-fish. The oyster-fishery begins on St. Andrew's day and ends at Easter; the muscle-fishery extends from Easter to Christmas. Both are subject to strict laws contained in a book called *Il Libro Rosso*, the custody of which is confided to the chief officer of the Dogana. Among the shells may be mentioned the argonauta, several varieties of murex, the modiola lithophaga, the mytilus edulis, and the

pinna nobilis, well known for its silky tuft called the *lana pesce*, which is manufactured into gloves and stockings, and of which the ancients are supposed to have made the light gauze dresses worn by the dancing-girls, as represented in the paintings of Pompeii. Near is a hill, called the Monte Testaccio, formed almost entirely of shells, from which the purple dye so highly prized by the Romans is supposed to have been prepared. A short distance from the N. shore are two freshwater springs, rising in considerable volume and strength from the middle of the sea, forming large circles on the surface, and sufficiently powerful to prevent the approach of small boats.

The *Mare Piccolo* is divided into two portions by the promontories of *Il Pizzone* and *Punta della Penna*. Under the latter, on the N. shore, is *Le Citresse*, a small stream called by the local antiquaries the *Galæsus*; though the *Cervaro*, at the E. extremity of the bay, has with greater probability been identified by most scholars with that classical stream, on whose banks Hannibal encamped, B.C. 212, to watch the blockade of the citadel. On the S. shore, 1 m. from Taranto, is *S. Lucia*, a pretty villa, once the property of the Archbishop Capececiattro and of General Pepe. It was occupied by the Earl of Guilford, as his private quarantine-station, during his frequent visits to the Ionian Islands, but it is now in a state of dilapidation.

It was on the l. bank of the *Galæsus*, perhaps the present valley of *S. Nicola*, that Virgil met with the aged Corycian whose skill in agricultural pursuits he has commemorated:—

Namque sub Œbalis nemini me turribus altis,
Qua niger humectat flaventia culta Galeus,
Corycium vidisse senem; cui pauca relictæ
Jugera ruris erant; nec fertilis illa juvenilis,
Nec pecori opportuna seges, nec commoda Baccho.

Georg. iv. 125.

On the same bank some of the local antiquaries place the *Aulon*, so much praised by Horace:—

Unde si Parca prohibent iniquas,
Dulce pellitis ovibus Galeis
Flumen, et regnata petam Laconi
Rura Phalanto.

Ille terrarum mihi præter omnes
Angulus ridet; ubi non Hymetto
Mella decedunt, viridique certat

Bacca Venafro;
Ver ubi longam, tepidasque præbet
Jupiter brumas; et amicus Aulon
Fertili Baccho minimum Paternis
Invidet uvis.

Carm. ii. vi.

Among the ruins of Tarentum are still traceable the remains of the theatre, the circus, and some traces of temples. The theatre is pointed out in the garden of the Theresian monks. Its ruins, now encumbered with rubbish, will hardly fail to remind the traveller that it was while sitting in this theatre, which commanded a view of the gulf, that the citizens saw the Roman fleet laden with corn passing on their way to Puteoli, B.C. 280, and were seized with a desire of plunder, which led them to attack and capture the ships. It was here also that they insulted the ambassadors sent by the Roman Senate to demand satisfaction for this outrage. The result of these injuries was the 10 years' war already mentioned.

The neighbourhood of Taranto is celebrated for its honey, as it was in the time of Horace, and for the variety of its fruits. The date-palm produces fruit, but it ripens imperfectly.

The aqueduct which supplies the city with water is a remarkable work, attributed to the Emp. Nicephorus. The source is said to be distant 20 m., during 12 of which the water is carried through a subterranean channel, whose course is marked by *spiracoli*, or air-holes. For the last 3 m. it is brought into the city upon arches.

Opposite Taranto are two small flat islands, the *Charades*. They were visited by the Athenian general, Demosthenes, in the expedition against Sicily, who was here joined by some Messapian archers. The island of *S. Pietro*, the largest, is 4 m., and that of *S. Paolo* 2 m. in circumference. The monastery of *S. Pietro* on the former was endowed with various privileges by Bohemond, and his wife Constance, daughter of Philip I. King of France, in 1118 and 1119. The island of *S. Paolo* was fortified by the Chev. de Laelos, the author of the '*Liaisons Dangereuses*,' who is

buried within the fortress. The Capo di San Vito, which forms the S. extremity of the bay, commands a fine view of the town and gulf, and of the distant shores of Calabria. It is covered with wild caper-plants and asphodels, and has a watch-tower, erected in the middle ages as a defence against the Barbary pirates.

The title of Prince of Taranto, which was first conferred upon Bohemond by his father Robert Guiscard, was transferred by Charles II. of Anjou on his son Philip. His three sons dying without male issue, the title, with that of Emperor of Constantinople, was carried into the family Del Balzo by his daughter. The title of Duke of Taranto was conferred by Napoleon on Marshal Maedonald.

The district between Taranto, Brindisi, and Otranto is the country of the spider to which it gives name, the *tarantula*, whose bite is the reputed cause of that peculiar melancholy madness which can only be cured by music and dancing. It is now generally admitted that the imagination has great influence in its production. The tarantula is often seen in the neighbourhood of every town of the district. In the last centy. Dr. Cirillo communicated to the Royal Society the result of his observations, proving that the tarantula has *not* the power of producing any injurious effects whatever. (*Phil. Trans.* xvi. 233.) The cure of a *tarantata* is a musical holiday, and the process is consequently expensive. *Tarantismo*, therefore, is gradually becoming rare. Mr. Craven has given us an account of the ceremonies observed on these occasions. "Musicians, expert in the art, are summoned, and the patient, attired in white, and gaudily adorned with various coloured ribands, vine-leaves, and trinkets of all kinds, is led out, in the midst of her sympathising friends; she sits with her head reclining on her hands, while the musical performers try the different chords, keys, tones, and tunes that may arrest her wandering attention, or suit her taste or caprice. . . The sufferer usually rises to some melancholy melody in a minor key, and slowly follows its movements by her steps; it is then that the musician has an opportunity of dis-

playing his skill, by imperceptibly accelerating the time, till it falls into the merry measure of the *pizzica*, which is, in fact, that of the Tarentella or national dance. She continues dancing to various successions of these tunes as long as her breath and strength allow . . . and sprinkling her face with cold water, a large vessel of which is always placed near at hand. . . . When, overcome by resistless lassitude and faintness, she determines to give over for the day, she takes the pail or jar of water, and pours its contents entirely over her person, from her head downwards. This is the signal for her friends to undress and convey her to bed."

From Taranto a new road of 15 m. leads to *Martina* (14,000 Inhab.), a thriving town situated among the hills, and containing a large palace of its former Dukes. A *via naturale* of 8 m. passing through a succession of vineyards, orchards, and orange-groves dotted with the *Casini* of the modern Tarantinos, leads to *Luperano* (1500 Inhab.), a name said to be derived from *Leporarium*, a preserve of wild animals. One m. from Luperano, on a very pretty low headland, abounding in springs and clothed with rich vegetation, is the *Torre di Sature*, near which are considerable remains of mosaic pavements, and of bricks, and a long subterranean passage, supposed to mark the site of *Saturum*:—

Sin armenta magis studium vitulosque tueri
Aut fœtus ovium, aut urentes culta capellas:
Saltus et Saturi petito longinqua Tarenti.

VING. *Geogr.* II. 195.

On the shore near Torre di Sature, at a retired nook called *Luogovivo*, remarkable for the excellence of its wines, some local topographers place the *amicus Aulon* of Horace, a name supposed to be preserved in the denomination *Pezza Melone* given to one of the fields:—

Nobilis et lanis et felix vitibus Aulon,
Det pretiosa tibi vellerâ, vina milti.

MAINT. XIV. 125.

On quitting Taranto the high road leaves the Mare Piccolo on the l., and skirts on the rt. the *Salina Grande*, which was drained in 1820 by means of a covered canal of 2 m., which empties itself into the Mare Piccolo. On the

rt. is seen *Faggiano*, a colony of Albanians, and on the hill *Rocca Forzata*, the birthplace of Giorgio Basta, a general of the imperial army in Hungary in the 16th centy., whose works on military tactics were long regarded as textbooks. A steep ascent brings us to

7 m. *S. Giorgio* (2000 Inhab.), from which the villages of *Carosino* made conspicuous by a large baronial house, and *Montemesola* on a hill, are seen. Here a road of 13 m. branches off on the l. to Francavilla. (13 m.)

1 *Monteparano* (1100 Inhab.), the post station. It commands a fine view towards *Mare Piccolo*. We leave *Fragagnano* on a hill on the l., and pass through Sava (4000 Inhab.), situated in a dull uninteresting country.

1½ m. *Manduria* (7300 Inhab.—Inns: *Locanda di Palazzo*; *Locanda dell'Orologio*, both tolerable), occupying partly its ancient site, and still retaining its name. It contains several good buildings. ½ m. from the town is the well, described so accurately by Pliny: *neque exhaustis aquis minuitur, neque infusus augetur*. The waters preserve a constant level, and are never known to increase or decrease, however much may be taken from them. The well is situated in a large circular cavern in the tertiary rock, which abounds in marine shells. It is now called *Scegno*. Archidamus, King of Sparta, son of Agesilaus, who came from Greece to assist the Tarantines against the Messapians and Lucanians, perished in a battle fought near the town B.C. 338. His body was captured by the enemy, who refused it the rites of burial,—the only instance, it is said, in which the body of a Spartan king was deprived of interment. Fabius Maximus took Manduria by assault just before he recovered Tarentum B.C. 209. There are extensive remains of its ancient walls built of large rectangular blocks in regular courses, without cement. They formed a double circuit with a way between them and a ditch on the outside. In some places they are 15 ft. high. Numerous tombs have been found in different places about; and an extensive necropolis was discovered in 1829 close to the modern town on the rt. of the road to Lecce.

The principal ch. is ancient, with a richly ornamented Campanile and a rose window in the W. front. In the little chapel of the *Madonna della Pietà*, adjoining the Casa Briganti, there is a descent to a large subterranean passage, which from within the circuit of the walls led 2 m. outside the town. On the road to the convent of the Capuchins is the small chapel of *S. Pietro Mandurino*, from which there is a descent to a smaller chapel about 40 ft. under ground, the walls of which are covered with paintings much injured by damp and neglect. They are of a style not earlier than the 16th centy., but their subjects, saints of the primitive Eastern Church, show that they must originally have been painted at a very early period, and only restored in the 16th centy.

[A bad bridle-road of 30 m. leads from Manduria, through the village of *Anetrana* and the woods of Modonato and Arneo, along the coast to Gallipoli (Rte. 150). A *via naturale* of 6 m., passing halfway a curious ancient cut in the rock, several m. long and nearly 10 ft. broad, which is now partly filled up with earth, leads to

Oria (7000 Inhab.), an episcopal city occupying the site of *Hyria* or *Oria*, on the *Via Appia*, according to Herodotus the metropolis of the Messapians, founded by a colony of Cretans before the Trojan war. It is situated on a hill commanding a most extensive view from the Adriatic to the Ionian Sea; and is surmounted by the picturesque towers of a mediæval castle, formerly belonging to the Princes of Francavilla, and now to a nunnery! It is surrounded by olive-grounds, and the soil is highly cultivated, abounding in vineyards and plantations of fruit-trees divided by high hedges of aloes. Numerous coins bearing the name *Orra* and inscriptions in the Messapian dialect have been found near the town. A *via naturale* of 18 m. leads from Oria to Brindisi, passing through *Latiano*, a neat village of 4000 Inhab., and *Mesagne* (Rte. 149). A new road of 3 m. leads to

Francavilla (15,300 Inhab.), a flourishing and regularly built town, in the midst of a fertile plain, containing many

large churches and houses. From here a new road of 13 m. joins the road between Taranto and Manduria at S. Giorgio.]

On leaving Manduria for Lecce we pass on the rt. the necropolis, cross the line of the ancient walls, and proceed to

1 *S. Pangrazio*, the post-station. The next station is

1 *Campi* (4700 Inhab.), from which crossing an extensive plain well cultivated and covered with villages, we reach

1 *Lecce* (19,400 Inhab.—*Inns*: several, but all indifferent), the capital of the province and the see of a bishop, entered by a handsome gateway. It contains many large buildings, among which the palace of the governor is particularly conspicuous. The cathedral, dedicated to S. Oronzio, the first bishop of the see, has a wooden roof richly carved and gilt. Frederick of Aragon and his queen Isabella are said to have been crowned within its walls in 1497 by Cardinal Borgia. In the public square is a marble column brought from Brindisi, where the pedestal from which it fell in 1528 still remains. Lecce is the birthplace of Scipione Ammirato, the historian of the 16th centy. King Tancred bore the title of Count of Lecce; a title revived in this centy. in favour of one of the brothers of the present king. Lecce occupies the site of *Lupia*, an ancient city of the Salentians, which is said to have been founded by King Maleninus, and of which large remains were traceable as late as the 15th centy. A Messapian inscription and many tombs containing vases have been found on the spot.

Near Lecce, a spot called *Ruge* in the middle ages is supposed to mark the site of *Rudiae*, the birthplace of Ennius, the father of Latin poetry:—

Ennius emeruit, Calabris in montibus ortus,
Contiguus poni, Scipio magne, tibi.
OVID. *De Art. Am.* III. 409.

Ennius, antiqua Messapi ab origine regis,
Miscebat primas acies, Latiaque superbum
Vitis adornabat dextram decus: hispida tellus
Miserunt Calabri; Rudiae genuere vetustæ:
Nunc Rudiae solo memorabile nomen alumno.
SIL. ITAL. XII. 393.

A new road of 6 m. has recently been opened from Lecce to the Castello di S. Cataldo on the Adriatic, which is the favourite promenade. A cross one branches off from Lecce to Gallipoli, 19½ m. (Rte. 150). The road to Otranto, taking on the l. *Calimera*, a colony of Albanians, supposed to have settled here in the 9th centy., proceeds through

1½ *Martano* (3500 Inhab.), a neat-looking village; from whence, after traversing a level country, it crosses the *Idro*, a sluggish stream, and brings us to

1½ m. *OTRANTO* (1900 Inhab.—*Inn*: *L'Immacolata*, tolerable), situated in the centre of a small bay. Though still the see of an Archbishop, Otranto has dwindled down from its ancient prosperity into a miserable fishing village, chiefly in consequence of the malaria. Pliny tells us that Pyrrhus had a project of throwing a bridge of boats from *Hydruntum* over the Adriatic to Apollonia, in order to connect Italy with Greece. In the 11th centy. Otranto was the scene of the embarkation of the Normans under Robert Guiscard and Bohemond for the siege of Durazzo. Its *Castle*, rendered familiar to the English by the romance of Horace Walpole, was built by Alfonso of Aragon, and its massive walls, with the two large circular towers, added by Charles V., constitute almost the only picturesque object in the city. On the parapets and in the streets of the city are still preserved several enormous cannonballs of granite, the relics of the temporary occupation by the Turks. The landing of the Turkish army under Achmet Pacha, grand vizier of Mahomet II., took place July 28, 1480. Their siege and capture of the fortress filled all Christendom with terror, and the Italian states forgot their discords to unite in a common crusade for the expulsion of the invaders. Otranto had then more than 20,000 Inhab.; 12,000 were massacred, and the rich who could pay a ransom, and the young who could be sold, were reduced to slavery. The archbishop and priests were the principal objects of Turkish violence, and the churches were exposed to every kind of profanation. Sixtus IV., who is ac-

cused of having plotted with the Venetians to bring about this invasion, became so alarmed that he hesitated whether he should not seek an asylum in France. But the Duke of Calabria, afterwards Alfonso II., marched to the relief of Otranto with an army collected from various states of Europe, and after some reverses, succeeded in forcing the Turkish commander to capitulate, Aug. 18, 1481; an event probably hastened by the death of Mahomet II. The opposite coast of Albania is visible from the ramparts in fine weather.

The Cathedral contains several columns taken from the ruins of a Temple of Minerva, a few m. S. of the city, now called S. Nicola. The floor is an ancient mosaic, representing grotesque animals and trees. It suffered greatly from the trampling of the horses of the Turkish cavalry, who occupied it as a stable. The bones of the inhab. slain in the contest with the Turks are preserved in a separate chapel. In the walls of the house of the syndic are two altars dedicated to Marcus Aurelius and Verus. At a little distance from the city is the *Torre del Serpe*, erected by the Venetians as a lighthouse for the port.

There is a light sailing packet from Otranto to Corfu, which professes to keep up a weekly communication between the ports; but, as its arrival and departure are uncertain, passengers are sometimes obliged to wait a week or fortnight, and the length of passage is doubtful, sometimes occupying many days, at others only 12 hours. The fare is 5 dollars. Passengers provide themselves with everything, and the captain expects to be invited to breakfast and dinner. In fine weather, when there is so little wind as to make the packet uncertain, a six-oared *scampavia* is often despatched. Before embarking there are numerous formalities to be gone through with the custom-house, health, and police officers; but the English Vice-Consul is always ready to facilitate these arrangements.

EXCURSION TO THE CAPO DI LEUCA.

From Otranto a *via naturale*, leaving at a short distance on the rt. *Muro*, where some large ruins are supposed to mark the site of *Surmadium*, reaches

10 m. *Castro* (1000 Inhab.), prettily situated on a rocky eminence near the sea, and supposed to be the ancient *Castrum Minerva*, which derived its name from a temple of Minerva mentioned by Strabo as having been very wealthy. The traveller needs scarcely be reminded that here Æneas first approached the Italian shore:—

Jamque rubescebat stellis Aurora fugatis:
Cum procul obscuro colles, humilemque videmus
Italiam. Italian primus conclamat Achates,
Italiam læto socii clamore salutant.

* * * * *
Crescunt optatæ auræ: portisque patescit
Jam propior, templumque apparet in Arce Mi-
nervæ.—VIRG., *Æn.* III. 521.

The *via* proceeds through a succession of gardens, vineyards, and villages, which, though remote, and little frequented by travellers, are peopled by rich and hospitable inhabitants, passing by *Tricase*.

12 m. *Alessano* (2000 Inhab.), founded in the 11th cent. by the Emp. Alexius Comnenus. The *via* from here proceeds through the villages of *Montesardo*, *Patù*, and *Castrignano*, to

7 m. *Capo di Leuca*, or *di Finisterra*, the *Iapygium*, or *Salentinum Promontorium*, the extreme point of the heel of Italy. The ch. and cluster of houses at S. Maria di Leuca marks the site of ancient *Leuca*, celebrated for the spring of fetid water said to have arisen from the wounds of the giants expelled by Hercules from the Phlegrean plains. The view from the promontory in fine weather extends to the Acroceraunian mountains in Albania. Excellent tobacco, cotton, flax, and olives are produced in the highly cultivated soil on every part of the cape.

Instead of returning to Otranto, we may vary the route by going to Gallipoli (Rte. 150). The road, 28 m., passes *Patù*, *Presicce* (2000 Inhab.), *Ugento*, (1800 Inhab.), the ancient *Ugentum*, an episcopal see, and *Taviano*. 3 m. N.E. of

the latter place is the village of *Matino*, supposed by some antiquaries to preserve the name of the *Littus Matinum*, which would accordingly have been on the shore, 5 m. from the modern village (p. 339).

ROUTE 149.

BARI TO BRINDISI.

	Posts.	Miles.
Bari to Mola -	-	1½ =
Mola to Monopoli -	-	1½ =
Monopoli to Fasano -	-	1 =
Fasano to Ostuni -	-	1½ =
Ostuni to San Vito -	-	1½ =
San Vito to Brindisi -	-	1 =
		<hr/> 8 =

This road, which is the *Via Trajana*, a branch of the Appian, follows the coast, but as yet there are no regular post-stations upon it. The best plan, is to hire a vetturino at Bari.

1½ *Mola* (10,000 Inhab.), a small port. In 1710, 11,000 of its Inhab. were swept away by the plague. Passing a richly cultivated country, diversified by olive, almond, and carouba trees, by a good road of 3 m. to the rt. we reach

9 m. *Polignano* (6000 Inhab.), picturesquely situated on a high rocky cliff, in which is a large and curious cavern to which the sea has access. Several remains of antiquity and coins have been found in the neighbourhood, and are supposed to mark the site of *Arnetum* (?) A road of 6 m. from here leads on the rt. to *Conversano* (9000 Inhab.), the see of a bishop, with a large Benedictine nunnery, in whose archives are preserved some curious letters of Mary d'Englien, the wife of King Ladislaus. At *Conversano* the inland road coming from Canosa is met (p. 345).

1½ *Monopoli* (16,000 Inhab.), an episcopal city, the residence of numerous rich proprietors. The cathedral is

a fine building, containing a painting of S. Sebastian by *Palma Vecchio*. About 5 m. beyond Monopoli, on the seashore, is *Torre d'Egnazia*, near which are the ruins of *Gnatia*, where Horace and his companions, *Mecenas*, *Virgil*, *Heliodorus*, and *Plotius*, were amused by the pretended miracle of the incense burning on the altar without fire:—

Dehinc Gnatia, lymphis
Iratix extracta, dedit risusque jocosque;
Dum, flamma sine, thura liquescere limine sacro
Persuadere cupit: credat Judeus Apella,
Non ego.—*Sat.* i. v. 97.

A few Messapian inscriptions and numerous vases, terra cottas, and gold ornaments have been discovered on the spot. The road leaves the shore at Monopoli, and proceeds S. to

1 *Fasano* (10,000 Inhab.), a thriving town, on leaving which we enter the *Terra d'Otranto*.

1½ *Ostuni*, a flourishing town of 14,000 Inhab., picturesquely situated, with a well-preserved and beautiful ch.; there is a fine view from it of the olive-clad coast. 4 m. from it *Carovigno* is passed. Oaks occur scattered among the olive-grounds by the road side. A flat plain extends hence to Brindisi.

1 *S. Vito*, a small town and post station of 5200 Inhab.

1½ *Brindisi* (7500 Inhab.—*Inn* indifferently), the chief town of a district and the see of an Archbishop. *Brundisium*, the great naval station of the Roman empire, has now become a miserable place, subject to malaria; its port is allowed to remain choked up with sand; its streets are filled with dilapidated houses, and the whole city wears the aspect of want and misery. As the port for the embarkation of the Roman armies for Greece and Asia, it was much patronized by the emperors; and it is celebrated for the siege sustained in it by Pompey, who had taken refuge in its citadel with the consuls and senators of Rome, against the victorious army of Cæsar. Its double harbour is accurately and minutely described by Cæsar (*Bell. Civ.* i. 25); but it is to him that the first effectual attempts to destroy the harbour must be attributed. In the subsequent convention held here to adjust the disputes

between Antony and Augustus, Mecenas was accompanied by Horace:—

Brundisium longe finis chartaque viæque.

Pacuvius the painter and dramatic poet, the nephew of Ennius, was a native of Brundisium, and Virgil died here on his return from Greece, Sept. 22, B.C. 19. During the Norman rule, Tancred assembled at Brindisi the flower of his chivalry, to witness the marriage of his favourite son Roger with Irene, the daughter of the Greek emperor. At that period it was the chief port for the embarkation of the Crusaders, but when the expeditions to the Holy Land ceased, Brindisi rapidly sunk into insignificance as a naval port. Still greater disasters were inflicted by the sack of the city by Louis, King of Hungary, in 1348, and again by Louis, Duke of Anjou, in the same century. In 1456, an earthquake overthrew the buildings, and buried the greater part of the inhabitants under the ruins. From this disaster it has never recovered. Several of the Angevine and Aragonese princes endeavoured to restore its prosperity, but the loss of population and the increasing malaria of the district made it impossible to arrest the gradual progress of its decline.

The city is situated on a neck of land between two arms of the sea which form the inner harbour. The port is entered by a narrow channel, and is secure from every wind. The dykes, which by narrowing the entrance laid the foundation of the ruin of Brindisi as a port, were constructed by Cæsar. The injury, however, which they have caused is by no means irreparable, and nothing but skilful engineering is necessary to restore the harbour to its ancient state of efficiency, and to remove the morasses which now fill the neighbourhood with malaria. The *pinna nobilis* abounds in the outer harbour, but the silk obtained from it is sent to Taranto to be manufactured. The oysters are still in repute as they were in the time of Pliny, who tells us that they were taken to the Lucrine to be fattened.

Near the entrance gate of the city is the Gothic portal of a ch. destroyed by earthquakes, which deserves exami-

nation. It was circular, with a parallel range of columns, in some respects like St. Stefano Rotondo at Rome. The walls offer remains of frescoes. It probably belonged to the Knights Templars. The cathedral, which has suffered much from the same cause, was the scene of the marriage and coronation of Frederick II. and his second wife Yolanda in 1225. Almost the only object of interest in Brindisi is its Castle, flanked by enormous round towers, founded by Frederick II., and completed by Charles V. It forms a striking object from all parts of the city. The marble column near the ch., the counterpart of that in the public square of Lecce, is 50 ft. high, and is remarkable for its capital, ornamented with the heads of sea divinities. The pedestal to which the Lecce column originally belonged is still preserved here. These columns are erroneously supposed to have served for ancient fire beacons. About 1½ m. from Brindisi is the ch. of *Santa Maria del Casale*, with a peculiar and very perfect front, and a portal under a capellone with a pointed arch.

Brindisi has a public library, founded by Monsignore de Leo, and bequeathed by him to his native place.

The country around Brindisi, particularly towards Lecce, is covered with extensive thickets of *lentiscus* (the mastic-tree), called by the inhabitants *restinco*, and used for fuel.

The Austrian steamers touch at Brindisi on their way to Corfu and Patras; and, with the view of resuscitating the trade of the port, an *entrepôt* has been established, where foreign goods may be imported and stored, with the right of re-exporting them on the observance of certain formalities.

From Brindisi a road 22 m. leads to Lecce (Rte. 148), passing at the 8th m. *S. Pietro Vernotico* (1890 Inhab.), and at the 16th m. *Squinzano* (3500 Inhab.). Another road of 8 m. leads to *Mesagne* (7500 Inhab.), which local topographers suppose to stand on the site and nearly to preserve the name of ancient *Messapia*, a town incidentally mentioned by Pliny. In the 13th centy. the town was sacked by the troops of Manfred.

ROUTE 150.

LECCE TO GALLIPOLI, 19½ m.

After leaving Lecce, the road passes by the Cappuccini, and through *Lequile* (2000 Inhab.) proceeds to

12 m. *Galatone* (5000 Inhab.), the birthplace, in 1444, of *Antonio de Ferraris*, better known as *Gulateus*, physician to Ferdinand II. of Aragon, the friend of Pontano, Sannazzaro, and Ermolao Barbaro, and the author of the work, *De Situ Iapigia*. Before reaching Galatone, we leave Nardò 3 m. on the rt., and S. Pietro in Galatina 6 m. on the l. of the road.

[*Nardò* (9000 Inhab.), the ancient *Neretum*, a city of the Sallentini, is a well-built and industrious town, surrounded by a well-cultivated country, abounding in olive-trees and in plantations of cotton and tobacco. It is the see of a bishopric in conjunction with Gallipoli. The cathedral, formerly a ch. belonging to the Benedictines, contains some paintings by *Luca Giordano* and *Solimena*. The episcopal palace contains a library, in which are some old MSS. illustrating the mediæval history of the province. The small circular chapel near the gate of the town is an interesting building. Nardò was formerly famous for its schools, in which Greek was publicly taught, and in which *Gulateus*, who mentions them, was brought up. In the middle ages the marshes between Nardò and the sea, by their phosphorescent phenomena, called *mutate*, led even educated men to regard them as peopled with airy phantoms.

Galatina (10,000 Inhab.), one of the

best built and most civilized towns in this remote part of Italy. The Ch. and Monastery of S. Catherine, which belonged formerly to the Franciscans, were built in the 14th centy. by Raimondo Orsini del Balzo, prince of Taranto, on his return from the Holy Land. The church contains many tombs of the Del Balzo family, and is completely covered with old frescoes, important in the history of painting in Southern Italy. The apse, which is polygonal, has lancet windows and buttresses of a later date.]

9 m. *GALLIPOLI* (10,000 Inhab.), the *Urbs Graia Callipolis* of Mela, and the *Anax* of Pliny, founded by the Lacedæmonian Leucippus, with the assistance of the Tarentines. It is beautifully situated on an insulated rock in the sea, connected by a stone bridge of 12 arches with the mainland. It is the chief town of a district. It has a good port, and is the principal depot of the oil of the province, which is collected here for exportation. The oil tanks are excavated in the limestone-rock. Nearly all the resident merchants are agents for houses in Naples, Genoa, and Leghorn, who purchase the oil from the landed proprietors. An English Vice-Consul resides here. Near the bridge there is a fountain decorated with antique bas-reliefs. The castle was built by Charles I. of Anjou and restored by Ferdinand I.

Near Gallipoli is the village of *Picciotti*, picturesquely situated on a hill. The date-palm grows luxuriantly in the gardens of the villas in the neighbourhood.

A *via naturale* leads from Gallipoli to S. Maria di Leuca (Rte. 148).

ROUTE 151.

NAPLES TO MELFI AND VENOSA, WITH
AN EXCURSION TO MONTE VULTURE.
104 m.

There are 3 routes from Naples to Melfi.

I. The easiest way is to post, in a light carriage, as far as the *Ponte di Bovino*, 72 m., and from thence proceed across country to Melfi, 30 m. further (Rte. 148, p. 334).

II. By post as far as Avellino, 28 m., whence in a light carriage we may proceed to *S. Angelo de' Lombardi* (5000 Inhab.), 25 m. The road passes through *Atripalda* (Rte. 147), *S. Potito, Parolisi*, and *Montemarano* (2000 Inhab.), crosses the Calore by the bridge of *Lomito*, and leaving on the rt. *Nusco* (4000 Inhab.), an episcopal city containing ancient remains, passes the source of the Ofanto and ascends to *S. Angelo de' Lombardi*, the chief town of a district and an episcopal see. 4 m. after crossing the Calore, at the 21st m. from Avellino, a path on the l. leads direct to the *Lake of Amsanctus*, 5 m. off (Rte. 148), which can be visited by this route, proceeding for the evening to *Grotta Minarda*. From *S. Angelo* there is a road over a high, cold, and bleak tract of country, to *Bisaccia* (6000 Inhab.), 10 m., and its continuation in progress thence to *Lucetogna* (6000 Inhab.), 5 m., the see of a bishop, supposed to occupy the site of *Aquilonia*, a city of the Iirpini, whose Oscan coins, several of which have been found in the neighbourhood, bear the inscription, *Akudunnia*. A descent brings us to the Ofanto, and crossing it by the bridge of *Sta. Venera*, the ancient *Pons Aufidi*, after 7 m., we reach Melfi, 56 m. from Avellino and 84 from Naples.

III. By Salerno, Eboli, and Valva. This route, as far as Eboli, 43 m. from Naples, is supplied with post-horses, and is described at p. 355. From Eboli to Melfi the road is excellent, but deficient in inns; and as there are no post-horses, it is necessary to travel by vetturino.

Leaving Eboli, the high road of Ca-

labria is followed for 1 m., when the present route branches off to the l. Near this a road of 2 m. turns off on the l. to *Campagna* (8500 Inhab.), the chief town of a district. The road now becomes hilly, and continues so nearly all the way to Melfi.

11 m. *Oliveto* (3000 Inhab.), in a striking position above the rt. bank of the Sele. A fine baronial castle forms a conspicuous object from the river. The descent from Oliveto to the Sele is rapid. The river is crossed by a stone bridge nearly under the village of *Pulo*, picturesquely situated on a precipitous rock which rises abruptly from the l. bank. The road proceeds thence by a tedious ascent along the flank of the mountains to

5 m. *Valva* (1900 Inhab.), prettily situated above the river. On the crest of the hills above the road are the villages of *Cogliano* and *Cogliunello*. The valley of the Sele is left nearly opposite *Calabritto*, and the road ascends through a rich country diversified by forest trees and vineyards, to

7 m. *Laviano* (2000 Inhab.—*Inn*, a country tavern), picturesquely placed among the hills which form the boundary of Principato Citra on this side. Its fine baronial castle, though falling to ruin, is still a striking object.

Between Laviano and Muro we enter the province of *Basilicata*. Its surface, though broken by frequent ravines, and occasionally clothed with timber, has generally a bare and stony aspect; and the difficulty of constructing roads over its lofty mountains has hitherto limited a knowledge of its interior to the pedestrian.

8 m. *Muro* (7000 Inhab.), an episcopal see, in a deep ravine on the rt. of the road, amidst the most wild and dreary scenery, is supposed to stand near the site of *Numistro*, a town of Lucania, where a battle was fought between Hannibal and Marcellus B.C. 210. The *Castle of Muro*, built on a height overlooking the ravine, was the scene of two dark events in the history of Naples. After the death of the Emperor Frederick II., Henry, his youngest son by Isabella of England, was found dead in it, in 1254, having been poisoned, it is

supposed, by Conrad his brother, who died near Lavello a few months later of fever, or, according to others, of poison. In 1381 Charles III. of Durazzo, having entered Naples and taken his cousin, Queen Joanna I., prisoner, sent her to this castle, where on the 12th May, 1382, she was suffocated by two Hungarian soldiers under a feather bed, a punishment advised by the king of Hungary in revenge for the murder of his brother Andrew.

The road ascends considerably on leaving Muro, passing on the rt. the thriving town of *Bella* (6000 Inhab.), and further on, upon the hills N. of the road, *S. Fele* (7300 Inhab.). At the point where the road to it branches off there is a small tavern near the watershed between the two seas. The road now descends into a barren ravine, watered by a branch of the *Fiume d'Atella* rising under *Monte Pierno*, and falling into the Ofanto below Rionero. Three branches of this stream are crossed, and a slight ascent leads to

18 m. *Atella*, a miserable place, half dilapidated by the earthquake of 1851. In 1496 it sustained a siege under the Duke de Montpensier against the army of Ferdinand II. After many displays of valour on both sides, the French were obliged to capitulate. During the contests the possession of the stream below Atella, on which the inhab. and the French garrison depended for their supplies, became an object of frequent contention. In 1502, Gonsalvo de Cordova came to Atella, and the Duke de Nemours to Melfi, to settle the differences that had arisen out of the partition treaty of Granada. The attempts were unsuccessful, and the war broke out with an attack of the French upon Atripalda.

4 m. S.E. of Atella, on an isolated hill, forming a conspicuous object from all parts of the surrounding country, is the baronial mansion called *Castel di Lago Pesole*, a favourite hunting-seat of Frederick II. It is well worth a visit, as it is one of the few mansions of the 13th cent. which have been kept up. It is occasionally visited by Prince Doria Pamfili, to whom it belongs. Below the castle is the small lake of *Pesole*, surrounded by extensive forests;

in it is the source of the river *Bradano*.

Mount Vulture now becomes a prominent object on the N. The road is carried along its E. slopes through the towns of Rionero, Barile, and Rapolla, to Melfi.

3½ m. *Rionero* (12,000 Inhab.), a thriving town, which suffered severely from the earthquake of Aug. 14, 1851. Nearly one-third of it was thrown down and 64 inhab. buried under the ruins.

1½ m. *Barile* (4000 Inhab.), a colony of Albanians, who retain in part their dress and language. The lower orders live almost entirely in caverns. Barile stands on a high off-shoot of the Vulture, and commands an extensive prospect over the plain of Puglia as far as Monte Gargano, beyond which the sea is visible. It was nearly destroyed by the earthquake in 1851, which caused the death of 120 of its inhab. From Barile the road proceeds direct to Venosa. A branch-road turns off on the l. to

1½ m. *Rapolla* (3200 Inhab.), also ruined by the earthquake; 70 inhab. perished, and its ancient Norman cathedral, with the exception of the front door, was utterly destroyed.

1 m. MELFI (9000 Inhab.—Inn, *Locanda del Sole*, tolerable), the chief town of a district and the see of a bishop, jointly with Rapolla, is built on a spur of the Vulture on the N. side. From all points of view Melfi is a striking object, but more especially from the E. side, where it is backed by the fine outline of Vulture. The hill on which the city is built is of lava, exhibiting an imperfect columnar structure, and characterised by the abundance of the blue mineral substance called *Haiyne*. The streets are narrow, but contain some good houses, the principal of which bear an inscription with the name of the proprietor.

The Castle overhangs a precipice at the upper end of the city, and, although much modernised, is still a fine specimen of Norman architecture. It is the first public edifice constructed by the Normans after their settlement in Apulia. In 1043 the Norman chiefs under William Bras de Fer, the eldest son of

Tancred de Hauteville, whom they had invested with the title of Count of Apulia, convened a general assembly at Melfi to determine on the form of government of their new possessions. Melfi was then declared to be the capital of the confederation; and periodical councils were appointed for the enactment of laws and the discussion of public business. In 1059 Nicholas II. visited the city, and invested Robert Guiscard with the duchies of Puglia and Calabria. In 1089 Urban II. held here a general council of 113 bishops. Alexander II. and Paschal II. also held councils in the city; and Frederick II. convened within its walls a parliament for the purpose of promulgating the laws drawn up by Pietro delle Vigne. His son Conrad made Melfi his capital, and held within the Castle a parliament of Barons. The large hall in which these assemblies were held has been converted into a theatre. A portion of the castle is still kept in repair for the accommodation of Prince Doria Pamfili and his family, to whom a great extent of the surrounding country belongs.

The cathedral, which was remarkable for its richly-carved ceiling, and its lofty Norman tower, erected in 1155, by William the Bad, was nearly destroyed by the earthquake which desolated the district on the 14th Aug. 1851, levelling to the ground the college, the military dépôt, several churches, and 163 houses in Melfi, including the bishop's palace, a fine building. In this terrible catastrophe more than 1000 persons perished; the motion lasted about 60 seconds, assuming first a perpendicular and afterwards an oscillating direction. The vineyards near Melfi produce a wine which has a great local reputation.

EXCURSION TO MONTE VULTURE.

Leaving Melfi by the Gate of the Fountains, the road skirts the N. side of the mountain, and winds gradually round it towards the S., leaving the Ofanto on

the rt. The scenery which it commands during the ascent is extremely beautiful. In the tufa of the mountain are several large caverns, which have served at various times as the haunts of banditti. On the S. side of the mountain an opening, through which the small rivulets which rise in the interior find an outlet, affords a passage for the path leading to the central crater. After traversing the dense forest of *Monticchio* we ascend in a N. direction until we reach the site of the ancient crater, marked by a nearly unbroken circle of hills. These inner regions are clothed with magnificent forests of beech and oak, and abound in large patches of rich grazing-land. Beyond the central basin is the conical peak called *Il Pizzuto di Melfi*, 4357 ft. (1328 mètres), forming the highest point of the mountain. Within the widest crater are two small lakes. On the borders of the upper one, the smallest, 121 ft. deep, are the Capuchin convent of *S. Michele* and the ruins of a ch. to *S. Ilario*. This scene, on approaching it from the dark recesses of the forest, is one of singular beauty. The forests of Mt. Vulture are inhabited by wild boar.

Monte Vulture is interesting to the classical traveller on account of the influence assigned to it in producing the defeat of the Roman army at Cannæ 30 m. off. It is said that the wind blew down from the mountain with so much violence, and raised such clouds of dust from the plain, that the troops were overpowered by it. It is also interesting as the scene of an adventure of the infant Horace:—

Me fabulosæ Vulture in Appulo
 Altrici extra limen Apulie,
 Ludo fatigatumque somno,
 Fronde nova puerum palumbes
 Texere: mirum quod foret omnibus,
 Quicunque celsæ nidum Acherontiae,
 Saltusque Bantiuos, et arvom
 Pingue tenent humilis Perenti:
 Ut tuto ab atris corpore viperis
 Dormirem et ursis; ut premerer sacra
 Lauroque collataque myrto,
 Non sine Dis animosus infans.

HOR. *Od. iii. iv. 9.*

The base of the group of Monte Vulture presents a diameter varying from 20 to 30 m., rising out of the secondary cretaceous macigno formation, which

surrounds it on all sides. Upon various parts of its surface no less than 12 cones have been traced. There is no appearance of any extensive lava stream in any part of the mountains, and this, coupled with the beds of travertine which rest upon the volcanic formation in three different places, on one of which Atella is built, proves the extreme antiquity of the volcano. At present the only evidences of volcanic action are the earthquakes which desolate the district from time to time, and the occasional emission of carbonic acid from the lake. The lava of Monte Vulture is so compact as to approach in appearance to basalt.

From Melfi a road of 8 m. leads to VENOSA (9000 Inhab.), the see of a bishop, placed among vineyards and olive groves, on a gentle hill, at whose foot flows the *Fiumara*, a scanty rivulet, supposed to have been formerly called *Damnus*, and to be alluded to by Horace, *pauper aqua Daunus*, Od. iii. 30, 11. Few cities S. of Rome have given rise to so much antiquarian research and controversy as Venosa. The observations of Bishop Lupoli and Cimalia occupy two 4to. vols., and succeeding topographers have entered most minutely into the origin and history of the city.

Venusia, situated on the frontier of Apulia and Lucania—

† Lucanus, an Appulus, anceps:
Nam Venusinus arat finem sub utrumque
colonus. Hon. Sat. ii. 1. 34—

was an important Roman colony before the war with Pyrrhus, and received the thanks of the Senate for the protection it afforded to the Consul Varro after the battle of Cannæ. Horace was born here B.C. 65, during the consulate of Manlius Torquatus and Aurelius Cotta.

O nata mecum Consule Manlio.
Hon. Od. iii. xxi.

In one of the streets of the city is a column surmounted by a bust of the poet, dressed in a clerical habit, like that of Ovid at Sulmona, and evidently referable to the same period.

The massive ruins of the Castle, close

to the principal gateway of the city, give a very picturesque character to the quarter in which it is situated. It was erected in the 15th cent. by Pirro del Balzo, Prince of Altamura and Venosa, but never completed. His name and armorial bearings are on a marble slab above one of the bridges over the moat. A winding stair leads to the dungeons under ground, the walls of which are still covered with inscriptions by prisoners in the 16th cent. The present hospitable proprietor, Signor Rapolla, keeps it in tolerable preservation.

The most interesting building in Venosa is the *Abbey of the Holy Trinity*, founded by Robert Guiscard, and consecrated in 1058 by Nicholas II. Previous to this period a church existed on the spot, which had been erected in 942 on the site of a Temple of *Hymen*, by Gisulfo, Prince of Salerno.

The adjoining ch. of *La Trinità* is a low building with pointed arches, the door of which is guarded by two stone lions; a small vestibule contains a single column, which, according to the local popular superstition, has the power of binding as friends for life those who hand in hand go round it. The interior of the ch., spoiled by neglect and restorations, contains the TOMBS OF ROBERT GUISCARD and of his first wife, ABERARDA, the mother of Bohemond, divorced from Guiscard on the ground of consanguinity. The former, a plain marble sarcophagus in a niche in the wall, contains the bones of Guiscard and of his brothers, William Bras-de-fer, Drogo, who was murdered there on the feast of St. Lawrence in 1051, and Humphrey, who succeeded him. On the opposite side a similar sarcophagus contains the body of Aberarda, with the same inscription as that observed on the tomb of Bohemond at Canosa, p. 340. On a pillar in the l. aisle there is an early fresco of Nicholas II., with the inscription, *Papa Nicholas hoc sacrum templum consecravit MLVIII.*

Near the ch. the Benedictines commenced building in the 13th cent. a much larger one, which remained unfinished when the Abbey was given to

the military Knights of St. John by Boniface VIII. The building is of large square blocks, taken from the ancient amphitheatre, and contains many ancient columns; but it is now turned into a vineyard and overgrown with vegetation.

In 851 Venosa was taken and nearly ruined by the Saracens, who held it till 866, when they were expelled from it by the Emperor Louis II. In 1133 Roger took and destroyed it, and according to the contemporary chronicler,—*viros quoque et mulieres, parvulosque vario mortis genere necavit, quosdam vero eorum comburi fecit*. The city suffered greatly from the earthquake of 1851; many houses and most of the public buildings were ruined.

A good deal of interest has lately been created by the casual discovery at Venosa, in Sept. 1853, of some *Jewish catacombs*. The entrance to them is $\frac{3}{4}$ m. from the town on the road that descends to the Fiumara. They are excavated in the soft limestone at a little depth under the *Piano della Maddalena*, and have several corridors, the largest of which, the central one, is nearly 7 ft. high, and as many ft. broad; it has cells of various sizes, 9 on the l. and 10 on the rt. side; and as far as it has been cleared, it is already nearly 400 ft. long. In the walls of these cells, as well as in those and the pavement of the corridors, there are numerous *loculi* or niches of different sizes, and so close to each other as scarcely to leave any space between them. The niches are covered with 3 or 4 large flat bricks, joined and cased with cement upon which, in some of the niches, are either roughly painted or scratched some inscriptions in Hebrew, Latin, or Greek. 24 of the inscriptions as yet found are in Hebrew; they have the seven-branched candlestick and a pigeon with an olive-branch to show, that the buried were Jews, whilst 4 Hebrew inscriptions in the Cathedral at Venosa have the cross to indicate that the dead had become Christians. The Latin and Greek inscriptions are misspelt, but the Hebrew ones are more correct; they generally consist of a prayer for the repose and blessing of the dead.

[*S. Italy.*]

The arrangement of these catacombs proves that they were excavated for a necropolis. The Neapolitan antiquaries differ with regard to their date; some extend their use from the 4th to the 9th cent., whilst others limit it only to the 7th and 8th cent. At Lavello there were also found some Hebrew inscriptions in the last cent., and other Hebrew catacombs were discovered in 1854 at Oria (Rte. 148). The existence of numerous Jews in Apulia and Calabria in the 4th cent. is proved by many contemporary records, and especially by a law of the Emperor Honorius of the year 398: *Vacillare per Apuliam et Calabriam plurimos ordines civitatum comperimus, quia Judaice superstitionis sunt*.—*Cod. Theod.* xii. 1, 158.

In the neighbourhood of Venosa are several places interesting to the traveller from their mention by Horace. In the ode on the Mons Vultur, already quoted, the poet alludes to *Acherontia, Bantia, and Ferentum*. The first is *Acerentia*, built like a nest, as described by Horace, *celsa nidum Acherontia*, on a steep hill, 12 m. S. of Venosa. Between these towns is *Forenza*, near the site of *Ferentum*, which, from Horace's designation, *arvum pingue humilis Ferenti*, is supposed to have stood in the plain 2 m. nearer Venosa. The name of *Bantia* is preserved by the *Abadia de' Banti*, near *Genzano*, S. of the *Bosco dell' Abadia*, the *Saltus Bantini* of the poet. Bantia was a Municipium under the Empire, as we learn from the *Tabula Bantina*, a bronze tablet discovered in 1790 near *Oppido*, and containing a *Plebis-scitum*, written both in Latin and Oscan.—*Palazzo*, 7 m. E. of Venosa on the rt. of the road to Spinazzola, is the site which the Abbé Chaupy assigns to the *Fountain of Bandusia*, on the strength of ecclesiastical records which prove that a copious spring near Palazzo, now called *Fontana Grande*, was known in the 12th cent. as the *Fons Bandusinus*, and that there was a ch. to S. Gervasius and S. Protasius, in *Bandusino fonte apud Venusiam*. Yet the Roman antiquaries, apparently upon grounds equally strong, identify it with two springs, now called

Fonte Bello, in the valley of *Licenza*, near the site of the Sabine Farm of the poet on the E. side, and Monte Gennaro above Tivoli:

O Fons Bandusiae, splendidior vitro,
Dulci digne mero, non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus
Primis, et Venerem et praelia destinat
Frustra. Hon. *Od.* III. XIII.

The wooded hills between Venosa and the site of Bantia, where several tributaries of the *Bradano* rise, were the scene of the death of *Marcellus*, the conqueror of Syracuse, and the first Roman general who checked the victorious progress of Hannibal in Italy. He separated himself from his camp on this spot, and fell into an ambuscade, *n.c.* 208.

6 m. N. of Venosa is *Lavello* (3000 Inhab.), near the Ofanto, where Conrad died in 1254, at the age of 26.

9 m. *Vietri* (3500 Inhab.), supposed to mark the site of the *Campi Veteres*, where Tiberius Gracchus was treacherously assassinated by the Lucanians. From Vietri the road reaches the *Marmo*, which is crossed over a large bridge, from which a road of 2 m. leads to *Picerno* on the l. (4800 Inhab.), almost levelled to the ground by the late earthquake. From the bank of the river the road, by a long ascent, crosses the ridge of *Monte Foi*, whence, by a gentle descent, it brings us to

3 m. *POTENZA* (12,000 Inhab.—Inn: *La Posta*, very indifferent), the capital of Basilicata, and the see of a bishop, situated on the crest of a hill surrounded by the great chain of the Apennines. The *Basento*, which has its rise in the mountains near *Vignola*, 4 m. distant, flows beneath the city. Potenza, in the middle ages, was a place of considerable importance; it was destroyed by Frederick II., and by Charles of Anjou in revenge for its allegiance to Conradin. The ancient *Potentia* was in a plain below the modern town, at a place called *Murata*, where coins and inscriptions have been discovered. Potenza suffered very severely from the earthquake of Dec. 16, 1857.

From Potenza there is a road to Melfi through *Avigliano* (13,000 Inhab.), to which the seat of the government of the province has been removed since, the semiruin of Potenza by the last earthquake, 11 m., and *Atella*, where it falls into Rte. 151.

Another road of 20 m. leads through *Pietragalla* to *Acerenza* (4000 Inhab.), an archiepiscopal see jointly with *Matera*, placed on a lofty hill. It occupies the site and retains the name of *Acherontia*, alluded to by Horace in a passage already quoted. It was occupied by Totila, and made a stronghold of the Goths in the wars against the Greeks. From *Acerenza* a *via naturale* of 15 m. leads to *Spinazzola*, and a fair road of 12 m. through *Forenza* (5000 Inhab.) to *Venosa* (p. 360). The post distances from Potenza are 5½ to *Matera* and 3 to *Melfi*.

[Before reaching Potenza from Vietri a bridle-path branches off on the right, through *Tito*, *Pietrafesa*, *Brienza*, to

ROUTE 152.

NAPLES TO POTENZA.

	Posts.
Naples to Auletta - -	- 9½
Auletta to Potenza - -	- 3
	<hr/> 12½

The first part of this route, as far as *Auletta*, is described at p. 364 (Rte. 155).

It branches off on the l. from the high road to Calabria at the 62nd m., before reaching Auletta, and crosses the *Landro*, a small tributary of the Sele. The country between Auletta and Vietri is extremely picturesque, passing through a succession of wide valleys and narrow gorges, with villages and castles on high pointed peaks.

Marsico Nuovo, a district which suffered greatly from the last earthquake of Dec. 1857. From Marsico Nuovo a *via naturale* will bring the traveller to *Viggiano*, *Tramutola*, *Saponara*, and *Montemurro*, which appear to have been the centre of that frightful calamity, *Saponara* and *Montemurro* in particular, which were totally destroyed. From *Tramutola* a bridle-path over the *Piano di Muono*, where there is a small lake, leads into the valley of the *Calore*, and to *Montesano*, north of which is *Padula*, which was nearly levelled to the ground by the same earthquake. See p. 367.]

rounded with walls and towers, and is a dirty place, although there are many fountains. The lower classes live in caverns excavated in the tufa rock. Its ancient castle was one of the strongholds of the Orsini family, dukes of Gravina, during the middle ages. The fair of Gravina, which takes place on the 20th of April, is one of the most famous in the kingdom. The immense basin of tufa in which Gravina is situated is highly charged with nitre, which is collected and purified in the town. Between Gravina and Altamura are some remains of the *Via Appia*. A *via naturale* of 12 m. leads from Gravina to Matera.

From Gravina to Bari the road is good, but there are no post horses.

6 m. ALTAMURA (15,000 Inhab.), the chief town of a district, is situated on a hill overlooking the great pastoral plains locally known under the names of *Mutine* and *Lame*. It was rebuilt by Frederick II., who erected its fine cathedral in 1232, and the walls by which it was formerly surrounded, and on which Pipino, Conte di Minervino, was hung in the 14th centy. Giovanni Antonio Orsini, last Prince of Taranto, son of Raimondello Orsini by Mary d'Enghien, who became the third wife of King Ladislaus, died in the Castle of Altamura, Nov. 15, 1463, with suspicion of having been strangled by his own servants, at the suggestion of his nephew and heir Ferdinand I. of Aragon. Altamura is the birthplace of *Mercadante*, the celebrated composer. In the neighbourhood of the city are some Roman ruins, which probably mark the site of *Sub Lupatim*, one of the stations of the Appian Way.

The road now skirts the base of the *Murgie di Gravina e d'Altamura*, and proceeds through *Toritto* to

14 m. *Grumo* (4000 Inhab.), occupying the site and retaining the name of *Grunum*, a city of the Peucetians, of which remains have been found.

3 m. *Bitetto* (5000 Inhab.), at the W. extremity of the plain of Bari, surrounded by plantations of almond-trees and olives.

7 BARI, Rte. 148.

ROUTE 153.

POTENZA TO BARI.

A new line of road, nearly completed, leads from *Pietrugalio* and *Opiro* to *Montepeloso*, and a mule-path through *Vaglio* to *Tolve*, whence, crossing the Monte Pazzano, it follows the course of the Bradano till it turns eastward to

25 m. *Montepeloso* (5000 Inhab.), placed on a high hill and surrounded with walls. It offered a strong resistance to Roger in 1133, by whom it was burnt and most of the inhabitants massacred. The path crosses the *Vasentello* and proceeds to

8 m. *Gravina* (12,000 Inhab.), an episcopal city of the province of Bari, occupying the site of ancient *Plera*, one of the stations on the Tarentine branch of the *Via Appia*. It is situated on the lower slopes of a hill in the great valley which here extends from the Apennines to the chain of low naked hills called the *Murgie*. The country around the city is reputed for its pasturage and for its breed of horses. The city is sur-

ROUTE 154.

POTENZA TO TARANTO.

A new road is in progress from Potenza to Palagiano, but as yet it is only partly opened. On leaving Potenza the road is carried across mountains to

24 m. *Tricarico* (6000 Inhab.), the see of a bishop, situated on a hill between the Basento and the Bradano. From Tricarico the road passes through the towns of Grottole (12 m.), *Miglionico* (6), beyond which it crosses the Bradano river at Ponte S. Giuliano, ascending gradually to

5½ posts or 37 m. *Matera* (13,300 Inhab.), the chief town of a district, and an archiepiscopal see in conjunction with Acerenza. It is situated in the deep valley of one of the affluents to the Bradano, and is surrounded by a rich pastoral country. The Corinthian granite pillars of the cathedral are supposed to have been brought from Metapontum. Its Latin name, *Mateola*, and the tower near the town walls, known as the *Torre Metella*, have been regarded as indications of the foundation of the town by *Cacilius Metellus* after the termination of the Social War. *Matera* maintains a considerable commerce with the nitre with which its strata abound. The valley in which the city is placed is 300 ft. in depth, and its sides are full of caverns which form the habitations of the lower classes. Many of them bear evidence of great antiquity. The ch. of *Sta. Maria d'Itria* is cut in an insulated rock which rises in the midst of this valley. *Matera*, although so important, is a dirty town, and its lower classes are said to be the least civilised of the whole province of Basilicata. From *Matera* a *via naturale* over the plain, leaving on the rt. *Genosa* (4000 Inhab.), the ancient *Genusium*, leads to

20 m. *Castellaneta* (5000 Inhab.), an

episcopal city, which appears to mark the site of *Canales*, mentioned in the Antonine Itinerary as a station on the Tarentine branch of the *Via Appia*. In its neighbourhood are remains of several Greek towns, among which have been discovered many tombs containing vases and rhytons of most beautiful workmanship and form. From *Castellaneta* the road proceeds to

6 m. *Palagiano*, whence a branch road brings us to
2 m. *Massafra*, where we fall into the high road to
9 m. *TARANTO* (Rte. 148).

ROUTE 155.

NAPLES TO REGGIO.

[The first stage is a post royal, and is therefore charged ½ extra.]

	Posts.
Naples to Torre dell' Annunziata	- 1½
Torre dell' Annunziata to Nocera	- 1½
Nocera to Salerno	- 1½
[An extra horse allowed for every pair.]	
Salerno to Eboli	- 2
Eboli to Duchessa	- 1½
[An extra horse for every pair both ways.]	
Duchessa to Auletta	- 1½
[An extra horse for every pair from Auletta to Duchessa.]	
Auletta to Sala	- 1½
[An extra horse for every pair.]	
Sala to Casalnuovo	- 1½
Casalnuovo to Lagonegro	- 1½
[An extra horse for every pair.]	
Lagonegro to Lauria	- 1½
Lauria to Castelluccio	- 1
Castelluccio to Rotonda	- 1
[An extra horse as far as the Piano del Galdo.]	
Rotonda to Campotenese	- 1
Campotenese to Castrovillari	- 1

	Posts.
Castrovillari to Cammarata -	- 1
[An extra horse as far as La Dirupata.]	
Cammarata to Tarsia -	- 1
Tarsia to Ritorto -	- 1½
Ritorto to Cosenza -	- 1½
Cosenza to Rogliano -	- 1¼
Rogliano to Carpenzano -	- 1
Carpenzano to Coraci -	- 1
Coraci to Arena Bianca -	- 1¼
Arena Bianca to Tiriolo -	- 1¼
Tiriolo to Casino Chiriaco -	- 1½
Casino Chiriaco to Torre Masdea -	- 1½
Torre Masdea to Monteleone -	- 1½
Monteleone to Mileto -	- 1
Mileto to Rosarno -	- 1
Rosarno to Palmi -	- 1½
Palmi to Bagnara -	- 1¼
Bagnara to Villa S. Giovanni -	- 1½
[An extra horse as far as the Piano della Corona.]	
Villa S. Giovanni to Reggio -	- 1
	<hr/> 41½

Inns on the road.—It is almost impossible, in the lines of road which are seldom visited by travellers, to describe the inns with any certainty that they will be found, from year to year, conducted by the same proprietors or even under the same names: those in the principal towns are all which we can venture to give.

Before leaving Naples it is necessary to have passports signed at the prefecture of police, and if travelling post, to have the regular order for post-horses. If the traveller intend to embark at Reggio for Sicily, the *visa* of the British or American minister will be required previous to that of the police.

No post-road in Italy is so little frequented or abounds in such magnificent scenery as this high road into Calabria, yet few travellers go farther S. than Pæstum. The absence of good inns has hitherto been a sufficient cause, to say nothing of the slowness of *vetturino* travelling. In former years a still more serious difficulty existed, in the lawless state of all the southern provinces and the consequent frequency of brigands. At present, however, it very

rarely happens that such difficulties occur. The high post-road is well guarded, and the traveller who can submit to the customs of the country, and has learned to put up with Italian inns such as they are found elsewhere out of the beaten track, will find that a journey into Calabria compensates for any inconveniences he may incur. The three provinces are rich in natural beauty. The mountains are clothed with forests, while the fertile valleys, the broken coasts, and the sites rich in classical associations, afford a combination of beautiful and interesting scenes not surpassed in any part of Europe.

The *malle-poste* (*vettura corriera*) leaves Naples for Reggio every Tuesday, Thursday, and Saturday at midnight, performing the journey in 80 hours. The fare for each place is 19 ducats 20 grani. The *vetturini* take 10 days to perform the journey, and charge from 18 to 24 ducats for a place in the interior of the carriage. They usually follow a road in some parts different from that travelled by the courier; we have therefore, in the following route, in which the posts are given according to the latest government regulations, endeavoured to describe the country so as to include all possible changes.

The first three stages to Salerno have already been described in the excursions from Naples, and will generally be travelled by railway, at least as far as Cava.

1½ Torre dell' Annunziata.

1½ Nocera.

1½ SALERNO (p. 265).

On leaving Salerno the road, after skirting the shore for 3 m., proceeds along the plain at the foot of the hills on which the picturesque villages of *Giffoni*, *Montecorvino*, and others are scattered. Crossing several streams, we pass through *Vicenza*, a group of houses occupying the site of *Picentia*, the ancient capital of the *Picentini*, before we reach *Battipaglia*, a village on the Tusciano, 10 m. from Salerno, where the road to Pæstum branches off on the rt. On the hills N. of Battipaglia is *Olevano* (3000 Inhab.), one of the

most picturesque villages on this side of the Apennines.

16 m. *Eboli* (7200 Inhab.—Inn, *Locanda Nobile*, fair), pleasantly situated at a considerable elevation above the level of the plains. The climate is said to be uniformly mild, but during the summer the town becomes unhealthy, in consequence of the malaria which ascends from the subjacent plain of the Sele. The town commands a fine view of the sea, the magnificent forest of Persano, the towns on the slopes of Monte Alburno, and the valley of the Silarus. It is the birthplace of *Pietro di Eboli*, the metrical historian of Tancred.

3½ m. from Eboli the Sele is crossed. The road leaves on the rt. *Postiglione* (3000 Inhab.), situated on the N. side of *Monte Alburno*, and commands during the ascent a fine view of the plains of Præstum and the sea.

1½ *Duchessa*, a post station. *Lo Scorzo*, a short distance beyond it, on the summit of the mountain, is one of the resting-places of the vetturini on the second day's journey from Naples. It has a tolerable inn. The villages of *Castelluccio*, *Galdo*, and *Sicignano* are seen among the heights of Alburno. This mountain, the *Alburnus* of Virgil, which forms the most striking object in the landscape from Præstum, separates the open plain between Lo Scorzo and Auletta from the sea: it is often called the *Monte di Postiglione* or *di Sicignano*, from the nearest villages. The scenery of its dark forests and deep ravines is magnificent. Its lower slopes are clothed with extensive woods of oak and beech, interspersed with ilex.

Est lucos Silari circa, illeibꝫque virentem
Plurimus Alburnum voltans, cui nomen æslo
Romanum est, cæstron Græci veritate vocantes;
Asper, acerba sonans; quo tota exterrita sylvis
Diffugiunt armenta, furit mugitibus æther
Concussus, sylvæque, et sicci ripa Tanagri.
Georg. iii. 146.

The road descends into the romantic valley of the *Tanagro*, called also *Negro*, the ancient *Tanager*, which rushes along its rocky bed, forming small cataracts in its course. The river is crossed before reaching

1½ *Auletta* (3000 Inhab.), situated on an elevation above the Negro, amidst

a grove of olive-trees and vineyards. It was formerly strongly fortified, and withstood a siege by Charles V. from the 4th to the 24th of July, 1535. Here the road to Potenza branches off on the l., Rte. 152. Here the traveller may witness the first distressing effects of the late earthquake, the ch. and most of the houses in the place being in ruins.

A short distance beyond Auletta is *Pertosa*, one of the resting-places of the vetturini from Naples on the second day, also half ruined by the late earthquake. Below this place is a large cavern dedicated to San Michele, from which the Negro rushes into the ravine, after a subterranean course of 2 m. from *Polla*. Beyond Pertosa we cross a fine bridge of 7 arches, called *Ponte di Campes-trino*, spanning a ravine of immense depth, through which flows one of the branches of the Negro; it then ascends the mountain by well-constructed zig-zags. A few m. beyond the summit, from which there is a fine view of the subjacent valley to the S., the road descends into the *Val di Diano*, leaving on the rt., beautifully situated at the entrance of the valley, *Polla*, with 7000 Inhab., now in ruins from the effects of the last earthquake. At the base of the hill on which the town is built, the Calore, which here assumes the character of a considerable river, suddenly disappears, and pursues its subterranean course as far as Pertosa. This fact is recorded by Pliny, who describes the stream as being in *campo Atinati*, from a small town in the valley.

The *Val di Diano* is locally celebrated for its beauty and fertility. It is 20 m. long and 4 broad. The Negro, here called the *Calore*, flows through it, and tends, with the number of artificial pools formed by the natives for the purpose of steeping their flax, to produce the malaria with which many parts of the valley are afflicted. On the hills on either side are numerous villages. The road continues to descend the valley, leaving upon an eminence on the l. *Atena*, the ancient *Atina*, a city of Lucania: there are still extensive remains of its walls and towers, and of an amphitheatre. The earth-

quake has nearly levelled this town to the ground, as well as the villages Polla, S. Pietro, and S. Arsenio, on the opposite side of the valley.

1½ *Sala* (7700 Inhab.), supposed to stand near the site of *Marcelliana*, a station on the *Via Popillia* in Lucania. It is beautifully situated on one of the mountains on the l. side of the valley, but subject to malaria. Nearly opposite, occupying the isolated hill above the W. bank of the river, which is crossed by a Roman bridge, called *Ponte di Silla*, is *Diano* (7000 Inhab.), the *Tegianum* of the Lucani, which gives name to the valley. In 1497 *Diano* withstood a siege under Antonio Sanseverino, Prince of Salerno, against Frederick of Aragon, who could only take it by granting favourable terms. Three m. further the road leaves on the l. *Padula* (10,000 Inhab.), the ancient *Consilinum*, the site of which is supposed to be marked by some ruins on the hill above the town. Below it are the ruins of the once famous monastery of the order of St. Bruno, called *La Certosa di S. Lorenzo*, ruined by the French during their occupation of Calabria, but almost now uninhabitable from the effects of the late earthquake. It is a fine and extensive building, but so despoiled of its ornaments that little remains to attract the attention of the traveller. From *Padula* a path of 12 m., skirting the *Monte S. Elia*, proceeds through the valley of the *Agri* to *Montemurro* and *Saponara* (5000 Inhab.), situated on a hill, below which, on the rt. bank of the river, the remains of an amphitheatre and some fragments of reticulated masonry mark the site of *Grumentum*, one of the chief towns of Lucania. Numerous coins, statues, bronzes, and inscriptions have been found. *Montesano* and the adjacent Capuchin convent are passed halfway between *Padula* and the post station of *Casalnuovo*, at the extremity of the valley, which contracts considerably at this end.

[It was along the district through which we have passed, between *La Duchessa* and *Lagonegro*, and especially along the range of hills bordering the

Val di Diano on the E., and separated it from the plains of the *Basilicata*,th the effects of the severe earthquake Dec. 16, 1857, were most severely felt: the limits as regards its greatest violence for it was felt as far as *Terracina* to N.W., extended in a meridional direction from *Melfi* on the N. to *Lage negro* on the S., the principal places that suffered being *Potenza*, *Polla*, *Diano*, *Sala*, and *Padula* in the *Val di Diano*, and *Tito*, *Marsico Nuovo*, *Saponara*, and *Montemurro* on the opposite side of the same ridge, the two latter places, with *Padula* and *Polla*, being all but completely ruined. The chain of hills that extends from N. to S. between *Avigliano* and *Lagonegro*, is composed of compact limestone, probably of the Neocomian or cretaceous period, covered on its declivities by beds of tertiary marine marl, sands, and conglomerates, the latter forming many of the picturesque insulated peaks, on which are perched the towns high above the valley, to protect them from the effects of war and malaria. In some instances, whole villages, like *Pertosa*, *Padula*, *Montemurro*, and *Saponara*, placed on these beds of conglomerate, have been overturned like a pack of cards on a table, and the ruins deposited in the ravines beneath. The number of persons killed during this awful catastrophe is said by the government officials to be about 10,000, but we have reason to suppose it to be much larger, and the amount of distress incurred considerably greater than acknowledged by the Neapolitan officials.]

The road ascends gradually to

1½ *Casalnuovo*, a miserable village of 2000 Inhab., situated on an eminence. Several small streams, the tributaries of the *Negro*, are crossed. The road ascends for 6 m. in a serpentine course between the mountains, and crosses the *Trecchina* before it reaches

1½ *Lagonegro*. (5300 Inhab. — *Inn* indifferent, the resting-place of the *returini* on the third day), the chief town of a district situated in a wild position at the extremity of a narrow glen, overhung by the lofty heights of *Monte Cocuzzo*, *Monte del Papa*, and *Monte*

ception was discovered, and the inhab. joined their neighbours in the woods. The monks sent troops in pursuit of the fugitives from S. Sisto, who were hunted down, until a party who had taken possession of an inaccessible hill organized an attack, in which the soldiers were put to flight. This success exasperated the Church; and at the desire of the Pope, the Viceroy de Toledo marched into Calabria, with a large body of troops. S. Sisto was delivered up to fire and sword; the fugitives were tracked to their recesses, and either killed upon the spot, or left to die of hunger in the caverns. The inquisitors now proceeded to Guardia. The town was fortified, but they gained possession of it by inducing the citizens to agree to a pretended exchange of prisoners. 70 of the principal inhab. were seized and conveyed in chains to Montalto, where they were submitted to the most horrible tortures. Some were sawn through the middle; some thrown from high towers; others beaten to death with iron rods and burning torches; others had their bowels torn out; and one, *Bernardino Conti*, was covered with pitch, and publicly burnt to death in the streets of Cosenza. Neither females nor children escaped the fury of the inquisitors. These events took place about 1555. A few years afterwards another more successful attempt was made to extirpate the heresy. In 1560 the Protestants of Montalto were put to death, one by one, under the superintendence of the Marchese di Bucchianico. A Roman Catholic eye-witness, quoted by Dr. McCrie in his History of the Reformation in Italy, states that "they were all shut up in one house. The executioner went, and bringing out one of them, covered his face with a napkin, led him out to a field near the house, and causing him to kneel down, cut his throat with a knife. Then taking the bloody napkin, he went and brought out another, whom he put to death after the same manner. In this way the whole number, 88, were butchered." The same eye-witness states, that "the number of heretics taken in Calabria amounts to 1600, all of whom are condemned, but only 88 have as yet been

put to death." The Viceroy Duke d'Alcala ordered most of the survivors to be sent to the galleys, and the women and children to be sold as slaves.

Between Tarsia and Cosenza the road crosses numerous tributaries of the Crati. The *Busento*, which is passed before entering Cosenza, flows over the grave of *Alaric* King of the Goths. A portion of his army was advancing S. for the invasion of Sicily, when the design was defeated by his premature death at Cosenza. "The ferocious character of the barbarians," says Gibbon, "was displayed in the funeral of a hero whose valour and fortune they celebrated with mournful applause. By the labour of a captive multitude, they forcibly diverted the course of the *Busentinus*. The royal sepulchre, adorned with the splendid spoils and trophies of Rome, was constructed in the vacant bed; the waters were then restored to their natural channel, and the secret spot where the remains of *Alaric* had been deposited was for ever concealed by the inhuman massacre of the prisoners who had been employed to execute the work." 4 m. before reaching Cosenza a road branches off on the rt. to Paola on the sea-coast, p. 372.

11 m. COSENZA (14,000 Inhab.—*Imm.* tolerable, and placed in the principal street), the capital of Calabria Citra, and the see of an archbishop, is situated in a deep glen at the junction of the *Busento* with the *Crati*, by which it is divided into two portions. The lower part of the city is much exposed to malaria; but the upper, on the E. bank, is healthy, and contains the fine building of the Tribunale, and numerous public establishments. The houses and palaces of the rich proprietors of the province are usually well built. The streets, however, are frequently narrow and crooked; there are extensive silk-works.

Cosenza occupies the site and retains the name of *Consentia*, the metropolis of the Brutrians, where the mutilated remains of Alexander, King of Epirus, were interred after his death near Pandosia. It was a town of importance during the war with Spartacus, and in B.C. 40 was unsuccessfully besieged by Sextus Pompeius. It was taken by the Saracens in

1009. In 1270, as Philippe le Hardi was returning through Calabria to France with the dead bodies of his father, brother, brother-in-law, and son, his first wife, Isabella of Aragon, died as they were passing through Cosenza. The town suffered greatly in 1461, when it was taken by Roberto Orsini. The cathedral contains the tomb of Louis III., Duke of Anjou, who died here in 1435, 18 months after his marriage to Margaret of Savoy, which was solemnised in this cathedral in 1433. *Aulus Janus Parrhasius*, the celebrated grammarian, was born here in 1470; also *Antonio Serra*, one of the earliest writers on political economy, his work having been printed in 1613; and *Bernardino Telesio* (1509-1588), one of the most acute philosophers of the 16th centy. Cosenza was the seat of the sanguinary military commission established in Calabria during the French occupation in 1808.

From Cosenza a path of 4 m. along the bed of the *Arconte*, a tributary of the Crati, leads to *Mendocino* (3000 Inhab.), situated on a triple hill, and considered by most Italian antiquaries to mark the site of *Pandusia Brutiiorum*, which witnessed the defeat and death of Alexander King of Epirus by the Bruttians, B.C. 326. The similarity of the name *Arconti* with the ancient *Acheron*, which was associated by the oracle with the prediction of the fate of the Grecian prince, gives additional confirmation to the locality.

EXCURSIONS TO LA SILA, AND TO PAOLA AND THE WESTERN SHORE.

The traveller who is disposed to spend a few days at Cosenza can make some very interesting excursions in its neighbourhood.

I. Eastward of Cosenza, beyond the dense cluster of villages which cover the hills on the l. bank of the Crati, is the vast tract of mountain table-land still called by the ancient name of *SILA*, which is perhaps less known and ex-

plored by travellers than any mountain district in the S. of Europe. It is about 40 m. long, and from 15 to 20 broad, commencing near the Mucone, S. of Bisignano and Acri, and stretching through the whole of Calabria Citra into Calabria Ultra II., nearly as far as Catanzaro. Many of the higher peaks are covered with snow during a considerable part of the year. The upper range of hills; is clothed with impenetrable forests of firs; the lower abound in oaks, beeches, and elms, and present a succession of rich pastoral plains, intersected by beautiful ravines and watered by copious streams. These table-lands are used as summer pasturage. At the breaking up of winter not only the shepherds, but many of the landowners themselves, remove to *La Sila*: whole families accompany this annual migration. The higher mountains command both seas. The scenery of the district is magnificent, combining every possible variety of forest and mountain; the woods abound in game, and the rivers in fish; and many of the proprietors look forward to their summer residence in the *Sila* with feelings of no ordinary pleasure. At Longobuco, on its E. flanks, are some lead-mines. The forests and pasturages of *Sila* were well-known to the ancients, and are described by Pliny, Dioscorides, and Strabo, who says that it was 700 stadia in length. It supplied the Sicilians and Athenians with timber for their fleets; and it is still the source from which the Neapolitan shipbuilders derive their principal supplies. Virgil describes it in the following beautiful passage:

Ac velut ingenti Sila, summove Taburno,
Cum duo conversis infimica in prælia turri
Frontibus incurrunt, pavidi cessere magistri;
Stat pecus omne metu mutum, mussantque
juvenæ,
Quis fuemori imperitet, quem tota armenta
sequantur:
Illi inter sese multa vi vulnera miscent,
Cornuque obnixi infigunt, et sanguine largo
Colla armosque lavant: gemitu nemus omne
remugit. *Æn.* XII. 715.

As there is no accommodation to be found within the range of *La Sila*, the only mode of visiting it is by getting letters of introduction at Cosenza to

the resident proprietors in the summer season.

II. A road of 21 m. leads from Cosenza to Paola. It follows the high road from Naples for the first 4 m., when it strikes off on the l., and following for 3 m. the l. bank of the *Emoli*, leaves on a hill on the l. *Rende* (4000 Inhab.), supposed to be the ancient *Arinta* (?), and ascends to *S. Fili* (5000 Inhab.), $9\frac{1}{2}$ m. from Cosenza. From *S. Fili* the road, through a series of windings and ascents, crosses the ridge of the mountains which separates the upper valley of the Crati from the Mediterranean, and descends to

Paola (8000 Inhab. Inn. indifferent), the chief town of a district, situated at a short distance from the shore, on the borders of a deep ravine which is crossed by a fine bridge. It is supposed to be the *Patycus* of the Greeks. It contains some good houses and a feudal castle, and, like the other towns on this coast, it has extensive silk-works. It is the birthplace of *S. Francesco di Paola*, the founder of the order of the *Minims*. The steamers from Naples to Messina touch here twice or thrice a-week each way, and afford an easy way of reaching Cosenza from Naples. Along the coast, N. and S. of Paola, there are several interesting villages, beautifully situated, but, as there is no carriage-road along the shore, they can only be visited on horseback, or in a boat. We shall notice a few of them, beginning with the most distant one northwards.

Scalea (3000 Inhab.), picturesquely built in terraces, whence its name is supposed to have been derived, and surmounted by a ruined castle. 5 m. further N., round the cape of *Scalea*, is the small island of *Dino*, on which some remains still exist. *Cirella* (1000 Inhab.), divided into *vecchia* and *nuova*, occupying the site and preserving the name of *Cerilla*, which was laid waste by Hannibal.

... nunc sese ostendere miles
Leucosia e scopulis, nunc quem Picentia Pesto
Misi, et exhausta mox Pono Marte Cerilla.
SIL. ITAL. viii. 579.

The ancient *Portus Parthenius* of the

Phocians is placed near it. *Diamante* (2000 Inhab.), known for its strong red wine, which is not drinkable till it is at least 4 or 5 years old. *Belvedere* (4000 Inhab.), on the slope of a hill commanding such an extensive view as to account for its name. From the summit of *La Montea*, a mountain 4 m. N.E. of the town, both the Tyrrhenian and the Ionian sea are visible. *Cetraro* (6000 Inhab.), on a high hill overhanging the shore. The whole steep coast from here to Paola is dotted with country houses and villages, the most important of which is *Fuscaldo* (8000 Inhab.), crowned by a ruined castle of the Spinellis.

Following the coast S. from Paola to *Capo Suvero*, at the entrance of the Gulf of *Sta. Eufemia*, we find—*S. Lucido* (2500 Inhab.), called in the middle ages *S. Luchio*, which some of the local antiquaries, from the appearance of ancient mines in its neighbourhood, supposed to mark the site of *Temesa*, which, however, we shall notice further S. *Fiumefreddo* (4000 Inhab.), backed by the lofty peak of *Monte Cocuzzo*, 5620 ft. high, which is a conspicuous object from all parts of the coast. *Belmonte* (3000 Inhab.), placed on a high hill, and surrounded by orange groves. *Amantea* (5000 Inhab.), supposed to stand upon or near the site of *Clamptia*, a city of Bruttium, mentioned by Livy. Amantea is memorable for the sieges it maintained against the French in 1806, when many of the small ports along this coast were occupied by the royalists, who were supplied with arms and ammunition by Sir Sidney Smith. The town and fortress are built on a high rock on the very margin of the sea; three sides of it are protected by the rocks, and the fourth by an old wall between two weak bastions. Col. Mirabelli, a native of the town, defended it with a handful of soldiers and three cannon. General Verdier first invested the place in Dec. 1806, with 3200 picked men, and with every means for reducing it which military science and artillery could supply. After a long and ineffectual attempt, and after many efforts to scale the fortress, the French abandoned the enterprise, and retired to Cosenza.

In the following spring a second attempt was made, in which famine assisted the besiegers, and after a siege of 40 days the little garrison capitulated on honourable terms.

The coast continues bold, but with scarcely any villages, S. of Amantea to *Capo Suvero*, the *Lampetes* of Lycophron, round which, 2 m. inland, we find *Sta. Eufemia* situated where the mountains sink into the plain. Halfway between Amantea and Capo Suvero is the *Savuto*, the *Ocinarus* of Lycophron, near whose l. bank, $2\frac{1}{2}$ m. inland, is *Nocera*, the Brutian *Nuceria*, of which there are some remains. *Terina* also stood on the l. bank of the *Savuto*; 2 m. S. of which, between *Torre del Piano* and *Torre Lupo*, the Ausonian *Temesa*, known for its gold and copper mines, is supposed to have stood:—

*Evinctque fretum, Siculique angusta Pelori,
Hippotadaque domos regis, Temesesque metalla.*
OVID *Metam.* xv. 706.

Temesa, according to the poets, was haunted by the shade of Polites, a companion of Ulysses, in expiation of whose treacherous murder the inhabitants were compelled to offer the annual sacrifice of a virgin, until Euthymus the Locrian relieved them by conquering the evil spirit.

In 1191, according to our countryman Roger de Hoveden, this line of coast was followed by *Richard Cœur-de-Lion* on his way to the Holy Land, to take part in the 3rd Crusade. Richard, on hearing that his fleet had reached Messina, started from Salerno, where he had been some time, and passing near Conza and Melfi, struck across country to Scalea, whence he followed the shore to Sta. Eufemia:—13 *die Sept.* a Salerno recessit, et transiens ante civitatem archiepiscopalem quæ Melfi dicitur, et ante civitatem archiepiscopalem quæ Conza dicitur, 18 *die Sept.* venit ad civitatem et Castellum quæ dicuntur Escule (Scalea). . . . Nocte sequenti jacuit rex in villa quæ dicitur Lacerari (Cetraro) in Prioratu Montis Ossiæ; 19 *die Sept.* transiens rex per Prioratum qui dicitur S. Michael de Josaphat, venit ad alium Prioratum ejusdem ordinis, qui dicitur S. Maria de Fosses, et ibi est castellum; quod dicitur S. Lucæ

(S. Lucido). 20 *die Sept.* transiens rex per castellum qui dicitur Lamante (Amantea), venit ad villam quæ dicitur S. Eufemia.—From S. Eufemia Richard went to Mileto on the 21st, and on the 23rd to Messina.

The high road, on leaving Cosenza, begins to ascend above the plain of the Crati, through a well-cultivated country, abounding with villages and bordered by mulberry-trees. The high ranges of hills on either side are clothed with oaks and chestnut-trees.

$1\frac{1}{2}$ *Rogliano*, a small neat town of 2000 Inhab., with a tolerable Inn, the resting place of the vetturini on the 6th day. It is situated on a lofty hill, commanding an extensive view of the magnificent country around it. *Pincenzo Gravina*, the celebrated jurist and poet, was born here in 1644. *Rogliano* was nearly destroyed by the earthquake of 1638. Nearly opposite *Rogliano*, on the W. of the high road, is *Belsito*, whose situation fully justifies its name: and beyond it is seen the lofty peak of *Montè Cocuzza*. From *Rogliano* the road descends to the deep ravine of the *Savuto*, which is crossed by a wooden bridge. By a long and steep ascent we cross a high ridge of the Apennines, called *Crocelle di Agrifoglio*, and arrive at

1 *Carpignano*, a post-station. The village of the same name is left on a hill on the l. The road passes through a glen catching a view of the sea, leaves on the rt. the numerous villages forming the commune of *Scigliano* (15,000 Inhab.), and descends to

1 *Coraci*, the post-station, and a small village on the frontier of the provinces of Calabria Citra and Calabria Ultra II. After passing the village of *Soveria*, we ascend the side of the mountains which rise between the valleys of the *Lamato* and the *Corace* and form the watershed between the Gulfs of S. Eufemia and Squillace, to

$1\frac{1}{2}$ *Arena Bianca*, a post-station. The road continues to ascend to 9 m. *Tiriolo* (4000 Inhab.—Inn, very

indifferent; the 7th resting day of the vetturini), situated on the backbone of the ridge of the Apennines that separates the two seas. It stands midway between the Corace, which falls into the Gulf of Squillace, and the Lamato which falls into that of Sta. Eufemia, a position which explains the proverb that the rain which falls on the roofs of its houses runs off on one side into the Ionian, and on the other into the Tyrrhenian sea. An inscription discovered at Tiriolo in 1640, containing a decree of the Senate relative to the Bacchanalian conspiracy described by Livy xxxix., proves that the *Ager Taurianus* of Strabo must have been in this district. Many ancient coins and small bronzes have been found near the town.

Shortly before reaching Tiriolo, a road of 8 m. diverges on the l., and, crossing the Corace, the ancient *Crotalus*, proceeds to

1 p. CATANZARO (13,200 Inhab.—*Imm* very fair), the see of a bishop, the capital of Calabria Ultra II., and the residence of numerous wealthy families. The city is finely built on the slope of a lofty and rocky hill between the Alli and the Corace, rising like an impregnable fortress above a deep ravine, through which the torrent *Fiumarella* dashes along in its passage to the sea. It is protected by the high range of La Sila from the N., and is as much praised for its agreeable climate as for the beauty of its position. The theatre is new; and the college is said to be one of the largest and best conducted in the kingdom. The castle was founded by Robert Guiscard. In later times it offered so effectual a resistance to the French under Lautrec that Charles V. gave the city the privilege of coining money. The city sustained serious injury from the earthquake of 1783. In the quarter of S. Giuseppe the ground sunk to the depth of from 2 to 4 ft., but the subsidence was so regular that the houses which covered it were uninjured. Catanzaro is the point from which travellers desirous of examining

the E. coast sometimes take their departure (Rtes. 157 and 158).

The high road from Tiriolo to Reggio commands as it proceeds a fine view of both seas over the narrow range of hills separating the gulfs of Sta. Eufemia and Squillace, which are only 18 m. apart where the land is narrowest. The Lamato is crossed, and its rt. bank followed for 5 m.

[Here a road of 5 m. turns off on the rt. to *Nicastro* (7000 Inhab.), an episcopal city, the capital of a large and populous *distretto*. It is built on the slopes of the mountains, and commands an extensive view over the plains of Maida and the Gulf of Sta. Eufemia. In its ruined castle, Henry, the eldest son of Frederick II., was confined by his father. This prince, who had been crowned, when a boy, King of Germany, revolted against his father; but, having submitted, was banished into Apulia, and thence removed to Nicastro. He was drowned in fording the Savuto on horseback near Martorano. 2 m. W. of Nicastro is *S. Biagio* or *Sambiase*, where are hot sulphurous baths; and 1 m. farther W. is *Sta. Eufemia* (3000 Inhab.), situated about 1 m. from the mediæval town of the same name, from which the ancient *Sinus Terinæus* was called *Gulf of Sta. Eufemia*. The town itself is said to have taken its name from the Benedictine monastery founded by Robert Guiscard, and dedicated to Sta. Eufemia, who suffered martyrdom at Chalcedon, and whose head was brought from Constantinople, and deposited in the new foundation. The first abbot of the monastery was Robert de Grandmesnil, prior of S. Evroult in Normandy, whose sister, Eremberga, became the wife of Count Roger of Sicily. The monastery and village were swallowed up by the earthquake of 1638, described by Kircher, an eye-witness of the catastrophe.]

After crossing again the Lamato, we reach

1½ *Casino Chiriaco*, the post-station. Before reaching it the road skirts

the insulated hill at the N.E. extremity of the plain on which is situated *Maida* (3000 Inhab.), the scene of the victory gained by the British army under Sir John Stuart over the French commanded by General Regnier in 1806.

The *Battle of Maida* is the only one of any importance ever fought by British troops on Italian ground. Sir John Stuart, the commander-in-chief of the British army then in occupation of Sicily, landed on the 1st of July in the Gulf of Sta. Eufemia, with 4800 men. Having received intelligence that Regnier was encamped at Maida, 10 m. distant, and had received a reinforcement which increased his army to 7000 men, Sir John, on the 4th, determined to approach his position, and advanced along the shore. But as the French occupied a strong position on the side of the wooded hill of Maida, having the Lamato in their front, and their flanks strengthened by a thick underwood, Sir John could not have made any impression if Regnier had kept his ground. The French, however, confident of success, crossed the river, and advanced to meet the British on the plain. The two corps, at the distance of about 100 yds., fired reciprocally a few rounds, when the firing was suspended, and they advanced towards each other until their bayonets began to cross. The French became appalled; they broke and endeavoured to fly. Lieut.-Col. Ross, who had that morning landed from Messina with the 20th regiment, came up in time, and by a well-directed fire upon the enemy's flank, prevented their rallying. Dismayed by the intrepidity with which they were assailed, the French retired precipitately. Their loss was estimated by Sir John at 4000 men; the British loss was 45 killed, and 282 wounded. The result of the battle afforded only a temporary advantage to the Bourbons. The French were obliged to evacuate Calabria. Sir John, on the other hand, contented himself with securing the fortress of Scilla: and having left there a strong garrison, returned to Messina. Before the end of the year, the French under Massena had again taken possession of the province.

The road proceeds along the plain in view of the Gulf of Sta. Eufemia. The soil produces wheat and Indian corn, but a great part of it is marshy, and afflicted with malaria. On the rt. are *Filadelfia* (3000 Inhab.), built on the slope of a hill in 1784 by the inhab. of Castelmonardo, which was destroyed by the earthquake of March 28th preceding; and *Francoavilla* (2000 Inhab.). This is the narrowest part of the Italian peninsula, the distance across being only 18 m., and the height above the sea so small, that Charles III. proposed to cut a canal through it.

1½ *Torre Masdea*, a post-station on the rt. side of the *Angitola*. [2 m. after crossing the stream a road branches off on the l., which, ascending through the villages of *S. Nicola* and *Vallalonga*, proceeds E. to *Cardinale* (3000 Inhab.) on the rt. bank of the *Ancinale*, whence we may ascend alongside this river and visit *S. Stefano del Bosco*.] On the rt. of the high road we pass

Pizzo (6000 Inhab.), surrounded by gardens, and memorable as the last scene in the life of Murat, King of Naples. On the 8th October, 1815, after a stormy passage from Corsica, in which his squadron of six ships had been dispersed, Murat found himself in the Gulf of Sta. Eufemia. His intention was to land at Salerno, where he expected to meet with many partisans: but becoming desperate at the loss of his five ships, he resolved to land at Pizzo. It was a feast-day in the town, and the local militia were exercising in the piazza, when he and his 28 companions rushed among them, and raised a shout for King Murat. The bystanders remained mute, and gradually dispersed. Surprised at the coldness of his reception, Murat hastily quitted Pizzo, and proceeded towards Monteleone; but a captain, called *Trentacapilli*, a devoted adherent of the Bourbons, summoned their retainers, and pursued him. Murat saw that there was no hope but in instant flight, and rushed down the precipitous ravines to the sea-shore, only to see his vessel under sail in the distance. Having shouted in vain to the captain, who was a Maltese, he endeavoured to launch a

boat lying on the beach, but had not sufficient strength. He was soon surrounded; the jewels which he wore on his breast were torn from him, and he was thrown into a cell in the castle of Pizzo. The event was communicated by telegraph to Naples. In the mean time General Nunziante, the governor of Calabria, arrived, and ordered the prisoner to be removed to a more suitable apartment and treated with respect. A despatch from Naples ordered a military tribunal to sit in judgment on the prisoner as a public enemy. Seven judges were at once selected; three of whom and the attorney had been raised by Murat from humble stations. They met in the room adjoining that in which he was sleeping. Early on the following morning Nunziante prepared him for the result of their deliberations, but Murat was already aware that he could expect no mercy. After writing a very touching letter to his wife and children, he endeavoured to impress upon one of the officers the important services he had performed in improving the state of the country.

The military tribunal condemned him to death by virtue of a law which he had himself enacted. He was led to a platform of the castle where he found two files of soldiers drawn up; he refused to be blindfolded, and gave the word of command himself. He said in a firm tone, *Salvate al viso, mirate al cuore*, and fell dead, grasping in his hands the miniature portraits of his children. He was buried in the church of Pizzo, towards the erection of which he had contributed 2000 ducats. A square stone in the pavement of the middle aisle marks the position of the vault. The title of *Città Fedelissima* was conferred upon Pizzo, and a monument was erected on the Marina recording the privileges which accompanied a title derived from so tragical an event. The road crosses the high ground a few m. from the coast, to

^{1½} MONTELEONE (7600 Inhab.—*Im*, tolerable; the resting-place of the vetturini on the 8th day), the chief town of a district, finely situated in a commanding position, rendered still more picturesque by a feudal castle

erected by Frederick II., and overlooking the town. In one of the churches there is a good picture by *Pacecco di Rosa*. Monteleone suffered severely from the earthquake of 1783. A road of 3 m. leads N. to the sea-shore, passing through the village of *Bivona*, or *S. Pietro di Fibona*, which marks the site of *Hipponium*, one of the most important colonies of the Epizephyrian Locri. Hipponium was taken and destroyed by Dionysius, b.c. 389, who removed its inhab. to Syracuse; but it was restored 10 years later by the Carthaginians. It fell into the hands of the Bruttians about b.c. 356. In b.c. 192 it received a Roman colony, and was called *Vibo Valentia*. There are still remains of its port, consisting of large square blocks. Hipponium is supposed to have extended from Bivona to Monteleone, near which remains of the walls were still visible in the 17th centy. It was destroyed by the Saracens in 983. Hipponium was for some time the residence of Cicero, who lived here on the estate of his friend Sica, previous to his departure as an exile from Italy; he describes the town as an *illustre et nobile municipium*. Its neighbourhood was celebrated for the grove and temple of Proserpine, who is said to have frequented the spot to gather flowers and garlands. The temple existed at the Norman Conquest, and was destroyed by Count Roger. The tunny-fish on this shore is as celebrated in our days for its delicacy as it was in those of the poet Archestratus. Another road of 15 m. leads along the sea-shore from Monteleone to

¹ *Tropea* (6800 Inhab.), an episcopal city, beautifully situated in a deep and rocky bay under the lower range of hills which extend along this coast to *Cape Vaticano*. Its appearance from the sea is particularly beautiful. Below the cliffs stretches a long line of beach upon which the fishing boats are moored, on the precipitous and nearly insulated rock advancing from the mainland into the sea stands a portion of the city with its churches and convents, while the other part occupies the southern cliffs. In front of the city is a conical rock full of caverns, upon which a ch.

is built. The lower slopes behind are richly cultivated and wooded, and enlivened with villages and churches; behind these are other and more lofty hills, forming altogether a fine landscape. Tropea and its neighbourhood are noted for the mildness and salubrity of the climate.

The Neapolitan steamers sometimes touch at Tropea on their route to and from Messina and Malta. A road of 15 m. leads hence to Rosarno, on the high post-road, passing through *Nicotera* (5100 Inhab.), which retains its ancient name, an episcopal. see jointly with Tropea, placed on the S. slope of a hill 1 m. from the coast, and almost entirely rebuilt after 1783.]

The high road from Monteleone to Mileto and Rosarno proceeds through a hilly country called *La Piana di Monteleone*, having on each side numerous villages whose names bear unmistakable evidence of their Greek origin. Most of these colonies were founded under the Lower Greek empire, anterior to the Norman conquest, and were encouraged and protected by their new masters. Among these may be mentioned Orsigliadi, Ionadi, Triparni, Papaglianti, Filandari, on the rt. of the road; and on the l. beyond the *Mesima*, Stefanoconi, Paravati, Ierocarne, Potame, Dinami, Meliceua, Garopoli, and Calimera. Many native writers consider these names as old as the republics of Magna Grecia, but there is no evidence to justify such a remote antiquity. They are, however, much more ancient than the Epirote and Albanian colonies established in the 15th centy. Many of the Greek villages surrounding S. Eufemia and Mileto existed probably previous to the arrival of the Normans, as well as many others on the hills E. of Baguara. Some Greek villages in Calabria were founded by the allies brought over by Scanderbeg to assist Ferdinand I. at the siege of Otranto in 1481. Scanderbeg's daughter Irene, who married the Prince of Bisignano, gave great encouragement to the Albanian emigration, which flocked into the kingdom of Naples after the expulsion of that family by the Turks. The settlers under Scanderbeg had

established themselves almost exclusively in Capitanata. In the middle of the 16th centy. several Greeks from the Morea came over and settled in Basilicata; towards the end of the 17th centy. another colony of Moreotes from Maina settled at Barile in Basilicata; and in 1744 Charles III. settled another at Villa Badessa in Abruzzo Ultra. Most of these colonies retain their dress, language, and national customs, but not their religion.

The great earthquake of 1783 was severely felt in this district. At Soriano the course of the *Cariddi*, a tributary of the *Mesima*, was changed by a vast landslip, an entire hill covered with olive plantations being thrown into the valley beneath. At Monte Sant' Angelo a crescent-like chasm was formed between the mountain road and the *Mesima*. At Ierocarne the surface of the plain was cracked in all directions into chasms and fissures. Proceeding through the table-land we have been describing, the high road brings us to

7 m. *Mileto* (2000 Inhab.), still the see of a bishop, 1 m. from the ruins of the celebrated Norman city which occupied an insulated hill; it was entirely destroyed by the earthquake of 1783. Mileto was the favourite residence of Count Roger of Sicily, who plundered the Temple of Proserpine of 18 marble columns to enrich the Abbey of the Holy Trinity, which he founded here. Many of the most important events in his life are connected with Mileto. He was married here in 1063, to Eremberga; King Roger, his son by his second wife Adelaide, was born here; and here he died himself at an advanced age in 1101, whilst he had come to assist his nephew in reducing Calabria to obedience. He and his first wife Eremberga were buried in the abbey ch., in the 2 ancient *sarcophagi* removed to the *Museo Borbonico*. The ruins of this abbey stand on an eminence in a vineyard, and consist of part of the thick walls of the ch., which was large, and in the form of a Latin cross. The ground is strewn with fragments of marble columns, cornices, and architraves, which prove that ancient materials were employed in the

building. There are remains also of the bishop's palace, of the cathedral, and of the chapel of S. Martin, in which one of the Count's sons was buried.

The Sicilians under the Prince of Hesse Philipstadt were defeated near Mileto, by the French General Regnier, May 28, 1807.

EXCURSION TO S. STEFANO DEL BOSCO.

About 14 m. E. of Mileto, in a sequestered valley at the foot of the central ridge of the Apennines, are the ruins of the once famous *Certosa of S. Stefano del Bosco*. It may be visited either by a road which we have noticed as branching off from near Pizzo (p. 375), or by a mountain path from Mileto, which, crossing the Mesima, and its tributary the *Marepotamo*, through a cluster of Greek villages on the l. bank of the latter arrives at *Soriano* (3300 Inhab.). Near it are the extensive ruins of the Dominican monastery of *S. Domenico Soriano*, destroyed by the earthquake in 1783. From Soriano a bridle-path through *Sorianoello*, and across the lower ridge of Mt. Astore, brings us to the ruins of the magnificent building in which *S. Bruno* first established the rigid discipline of his order, and in which he died and was buried.

Before the earthquake of 1783 the monastery presented the appearance of a fortified castle rather than of a place for religious retirement; it was defended by artillery, and had an income of nearly 100,000 ducats. It was always regarded as the sanctuary of the Carthusian order, and was as much celebrated for its riches and magnificence as it was venerated for the peculiar sanctity of its founder. The earthquake of 1783, which occurred at intervals from the beginning of February to the end of March, completely overthrew the fabric, which now forms a heap of ruins. The crumbling pile still remains as it was left by the earthquake, for, though an attempt was made soon after the destruction to repair it

so far as to allow the continuation of the establishment on a reduced scale, the suppression of the monastic orders under the French put an end to this. In the body of the church there are piles of broken altars, sepulchral inscriptions, and slabs of coloured marbles. The walls of the church and of the abbot's lodging, the cloister, and other parts of the convent, remain standing, more or less injured. At the convent gate a fountain constructed by the monks is still supplied with water from the mountains. Further up the valley, on an eminence overshadowed by huge silver firs and beeches, stand the modern chapel of *S. Maria del Bosco*, an oratory with a marble statue of S. Bruno, and an inscription stating that the saint used to retire here for meditation. This place is the scene of an annual fair from the 1st to the 8th of May; and the silver statue of S. Bruno is still brought in procession from La Serra. King Roger granted the *Certosa* large domains.

A few m. from the ruins, at the S. extremity of the valley, is *La Mongiana*. A government foundry for cannon, which has about 900 Inhab., composed of founders, wood-cutters, charcoal-burners, and other labourers employed in the works. From the *Certosa* we may return by a tolerable road along the course of the Ancinale to Cardinale, passing through *La Serra*, situated in a plain among the mountains, whose Inhab. (3900) are chiefly engaged in the working of iron. *La Serra* was overthrown in 1783, and at present it is neatly built. We may also cross from *La Serra* the ridge on the E., and by a bridle-path descend to *Stilo* (Rte. 158).

Leaving Mileto, the post-road descends from the chain of hills which bound the plain of Gioia on the N., and runs parallel to the Mesima, though it does not cross it until the river takes a sudden bend to the W., and falls into the Gulf of Gioia. Calabria Ultra I. is now entered at

1 *Rosarno* (2800 Inhab.—*Inn*, a

small *Osteria*), picturesquely situated among luxuriant groves on the slopes of an olive-crowned hill above the Mesima: its climate is affected by the malaria. It was ruined by the earthquake in 1783, which formed a ravine near the town $\frac{1}{2}$ m. long and 25 ft. deep; and in the neighbouring plain numerous circular funnel-shaped hollows, some of which were filled with sand and water. Rosarno is supposed to stand upon or near the site of the Greek city of *Medma*, a colony of the Epizephyrian Locrians. E. of Rosarno is the village of *Laureana*, finely placed on an eminence beyond the junction of the Metromo with the Mesima. Several deep gulfs and ravines formed in 1783 may be seen at *Plaisano* and other places near the village, as may also the hard tufa which issued from the valleys in the form of mud, and inundated the country for miles. S.E. of Laureana are the Albanian villages of *Merapoti* and *Polistena*, which were completely ruined. The old village of Polistena, built upon two hills, was thrown bodily into the ravine. On the plain above, a circular hollow, filled with water like those at Rosarno, was formed, the margin of which was cracked into fissures radiating outwards in all directions. At *Cinquefrondi* the whole valley for miles presents a succession of landslips caused by the same earthquake.

The road after leaving Rosarno crosses the plain of Gioia, and at the 7th m. from the Mesima leaves on the rt. *Gioia*, a most unhealthy and deserted town on the sea-shore, supposed to occupy the site of *Metaurum*, the reputed birthplace of Stersichorus. Near it the road crosses the Marro, the *Metaurus Brutiorum*, famous for its tunny fisheries, in whose seven streams Orestes is said to have been purified from the stains of a mother's blood, and restored to reason after his long wanderings. The seven streams may still be traced among the dense cluster of villages which occupy the high ground around Oppido. Among these villages are several which retain their Greek names, as *Iatrinoli*, *Varapodi*, *Zurgunadi*, *Pedavoli*, *Paracorio*, &c. *Oppido* is supposed to occupy the site of *Mamertium*; numerous

coins have been found, confirming this belief. It was the central point from which the great earthquake of 1783 appears to have acted. In the village itself the earth opened, and several houses were swallowed up. In the neighbourhood a depression was formed in the shape of an amphitheatre, 200 ft. deep and 500 ft. wide, into which an olive plantation sunk down bodily. At *Teranova*, on the N., the houses were similarly swallowed up, and the valleys were filled up with landslips. At *Sitizano*, on the S., a lake was formed by the filling up of a deep ravine with the enormous masses of earth and rock which fell into it from its sides. In all directions the plain around Oppido was split and rent with fissures, and small lakes were formed in funnel-shaped hollows.

$\frac{1}{2}$ *Palmi* (9600 Inhab.—Inn: *Il Plutino*, in the Piazza, fair), the chief town of a district, is well built, and contains several good houses. It is situated on a perpendicular mass of rocky cliff rising from the sea, above a narrow creek in which the fishing boats of its inhabitants find a scanty shelter. The cliff is covered with gardens of oranges and olives, behind which are higher and broken hills clothed with chestnut forests. It would be difficult to conceive anything finer than the position of the town, but it is almost surpassed in interest by the magnificent view which it commands. On the S. are seen the entrance to the Faro, the castle of Scilla, the town and harbour of Messina, and beyond it *Ætna* rising high in the distance. The N. shore of Sicily is traced as far as Cape Milazzo. Stromboli and the Lipari Islands are seen to seaward, and towards the N. the eye ranges over the Gulf of Gioia as far as Cape Vaticano. Its name is commemorated by a handsome fountain in the public square, representing a palm-tree.

2 m S.E. of Palmi is *Seminara* (3300 Inhab.), ruined in 1783, and desolated by malaria. Seminara has given name to two battles fought upon the plain between it and the Marro. In 1495 the army of Ferdinand II., under Gonsalvo de Cordova, was defeated by the army

of Charles VIII., under the Sieur D'Aubigny. In endeavouring to rally his troops, Ferdinand was placed in imminent peril by the fall of his horse. Giovanni D'Altamura galloped to his rescue, placed the king on his own horse, and fell dead from a hundred wounds. In 1503, April 21, another battle was fought on the same field between D'Aubigny and Ugo de Cardona, one of the best generals of Gonsalvo de Cordova, in which the army of Louis XII. sustained a signal defeat, and D'Aubigny was compelled to fly for safety to Angiolo. The effects of the earthquake of 1783 may still be traced near the town. A chasm filled with water, 52 ft. deep and 1780 ft. long, called the Lago del Tolfilo, was formed by the first shock; a large tract of olive-grounds slid down into the valley to a distance of 200 ft., and the little stream which falls into the Marro was diverted from its channel into a new chasm, through which it continues to run.

The road leads through chesnut forests interspersed with olive plantations, commanding fine views of the sea and of the picturesque coast on each side of the Faro, to

1 m. *Bagnara* (5800 Inhab.—*Imm*, clean; it is the resting-place of the Veturini on the 9th day), situated on the shore, and celebrated for the extraordinary beauty of its women. Following the curve of the shore, the road passes through the village of *Favazzina*. The stream of the *Solano*, which falls into the sea a little N. of Favazzina, is supposed to be the *Crataeis* of Pliny, who applies to it that passage in the *Odyssey* in which Calypso directs Ulysses to urge his rowers after passing Scylla, and to call aloud upon Crataeis, the mother of the monster. Following the shore through the most beautiful scenery, after 7 m. from Bagnara, we pass

Scilla (6700 Inhab.—*Imm*, tolerable, but given to overcharge), picturesquely situated on a small promontory connecting its castle with the mainland. The town is built in terraces rising one above the other from the sandy bays which lie on either side of the promontory. It contains several foun-

tains and fine buildings, erected after 1783, but the streets are steep. It is known for its silk-works, in a district abounding in mulberry-trees; nearly every house in the town exhibits proofs of the industry promoted by this branch of manufacture. The wines of Scilla have also considerable repute. The *Castle* occupies the bluff cliff at the extremity of the promontory, and was formerly the palace of the Prince of Scilla, a branch of the Rufo family. After the battle of Maida the fortress surrendered to the English, and was held by them 18 months. The French besieged it in 1808, and, after making a breach, carried it, whilst the English retired to the shore by means of a covered stair which they had constructed in the rock, and embarked in boats prepared to receive them.

The *Rock of Scylla*, whose dangers have been made familiar to every reader by the Greek and Latin poets, although deprived of its terrors, will still be examined with lively interest by the classical traveller.

Ερθα δ' ἐνὶ Σκύλλῃ ναίεις, δεῖνόν Λελακύνει.
Τῆς ἥτοι φωνῇ μὲν ὅση σκύλακος τρογυλῆς
Γίγνεται, αὐτῇ δ' αὖτε πάλωρ κακόν· οὐδὲ κεί
μεν

Τηθήσειεν ἰδὼν, οὐδ' εἰ θεὸς ἀντίτασειεν.
Odys. μ.

Dextrum Scylla latus, levum implacata Charybdis

Obsidet: atque imo karadri ter gurgite vastos
Scorbet in abruptum fluctus, rursusque sub auras
Erigit alternos, et sidera verberat unda.

At Scyllam caecis cohibet spolunca latebris,
Ora exsertantem, et naves in saxa trahentem.
Prima hominis iacies, et pulchro pectore virgo
Pube tenus; postrema immani corpore pristis,
Delphinum caudas utero commissa luporum.

VIRG. *Æn.* III. 420.

Come fa l' onda li sovra Cariddi,
Che si frango con quella in cui s' intoppa,
Così convien che qui la gente ridi.

DANTE, *Inf.* VII. 22.

Charybdis, placed by the ancient poets immediately opposite to *Scylla*, has been transferred by modern geographers to a spot situated outside the harbour of Messina, and at least 10 m. distant. This whirlpool, known as the *Galafaro*, more closely corresponds with the accounts of Charybdis given by ancient writers than the present currents off the Faro Point; but it is

nevertheless to be considered whether the lapse of so many ages and the action of repeated earthquakes may not have materially changed the currents which once rendered this passage dangerous. The classical traveller will be unwilling to relinquish the idea that Charybdis was really opposite to Scylla. He will also be struck by the fact that a strong current still sets through the strait, and that there are counter currents setting from the shore, producing frequent whirlpools, though not of a dangerous character.

The bay on the W. side of Scilla was the scene of a most awful calamity in 1783. The town, on the morning of the 5th of February, had been almost totally destroyed by the first shocks of an earthquake. The castle itself, then the residence of the aged Prince of Scilla, had been seriously damaged, and the prince and the greater part of the inhabitants had retired during the night to the beach, considering that they were more secure there than amidst the falling houses of the town. Towards dusk another shock occurred which rent the promontory of Campella near the town, when the entire face of the mountain fell into the sea. The waters of the Faro rushed with overwhelming violence upon the beach, and in their retreat swept away the whole assembled multitude, amounting it is said to upwards of 1500 persons. They returned again and rose to the level of the town, throwing back upon its ruins many of the bodies they had swept away in the first wave. On the following morning Scilla had lost nearly one half of its inhabitants.

The distance from the Castle of Scilla to the Faro Point is 6047 Eng. yds. The great fishery of the *pesce-spada*, or sword-fish, affords occupation to its fishermen during July, August, and September.

1½ *Villa S. Giovanni* (1900 Inhab.), one of the most beautiful villages on the coast, delightfully situated on the shore S. of *Punta del Pezzo*, below the cultivated slopes of the lower ranges of mountains which form so picturesque a scene from all parts of the Faro. It is much frequented on account of its

salubrious climate, and, like Scilla, is remarkable for its thriving manufactories of silk. It is the nearest point of embarkation for Messina.

A beautiful road leads along the coast to Reggio, commanding fine views of the broken shores of Sicily. It is diversified with villages and country houses, and culminated with groves of orange-trees, pomegranates, palm-trees, aloes, &c.

1 REGGIO (16,000 Inhab.—Inn: *Locanda Giordano*, in the principal street, good), the capital of Calabria Ultra.I. and the see of an archbishop, is situated in the midst of great natural beauties. It is a town, with spacious streets, rising gradually from the broad Marina towards the richly cultivated slopes of the hills behind it, among which are scattered numerous villas. Reggio was almost entirely destroyed in 1783, and was rebuilt on a new plan. Many of its public buildings are remarkable for their architecture, particularly one of the fountains on the Marina. Among its public institutions are a library, hospital, and chamber of commerce. The climate is particularly healthy, and adapted for the production of the fruits and flowers of both hemispheres; the date-palm attains a considerable size, and produces fruit; the castor-oil plant abounds in the gardens; the roads are bounded by the American aloe and the cactus, and the neighbourhood is one continued grove of orange, lemon, and citron trees. Nothing can surpass the beauty of the scenery, particularly the view from the Marina towards the coast of Sicily. It is difficult to imagine anything more delightful than a lounge in the colonnade of the fountain in a cool summer's evening when the magnificent mountains behind Messina are thrown into relief by the setting sun; and in almost all the prospects towards the S. *Ætna* forms a prominent object. With these advantages, added to its agreeable society, the hospitality of its inhabitants, and the amusements of a good theatre erected in 1818, Reggio cannot fail to offer a pleasant place of residence.

Rhegium is supposed to have been founded by a colony from Chalcis in Eubœa, and to have been subsequently

reinforced by colonies from Æolia and Doris. A colony from Messene settled here B.C. 723, under their general, Alcidas, after the capture of Ithome by the Spartans in the first Messenian war. In times long anterior to the Roman conquest it was one of the most flourishing Greek republics, and was celebrated for the number of distinguished philosophers, historians, and poets which it produced. During the Athenian expedition to Sicily, the Rhegians observed so strict a neutrality that they refused to admit the army of Athens within their walls; and when Dionysius of Syracuse, anxious to secure their alliance, requested a consort from the city, the inhabitants offered him their hangman's daughter. Under the Roman rule it was called *Rhegium Julium*, to distinguish it from *Rhegium Lepidi*, on the Via Æmilia, near Modena. Scarcely any town in Italy has suffered such severe or such frequent reverses. It was almost deserted in consequence of repeated earthquakes in the time of Augustus, who contributed largely to its restoration. In 549 it was taken by Totila, in 915 by the Saracens, in 1005 by the Pisans, in 1060 by Robert Guiscard; it was reduced to ashes by Frederick Barbarossa; it was sacked by the Turks in 1552, burnt by them in 1597; and totally destroyed by the earthquake in 1783. In 1841, and again in December, 1851, several shocks of great violence were felt at intervals, but without causing much damage.

Lycophron the poet is said to have lived at Rhegium for some time; and St. Paul visited it, on his voyage from Caesarea to Rome: "And from thence we fetched a compass, and came to Rhegium: and after one day the south wind blew, and we came the next day to Puteoli."

The bay of Reggio is remarkable for the optical phenomenon called the *Fata Morgana*, which occurs only at high tides, when the most perfect calm of sea and air prevails; it is extremely evanescent, and is usually seen about sunrise, but is of rare occurrence. The *Fata Morgana* is of three kinds—marine, aerial, and prismatic: it presents in the air, and also on the still surface of the

sea, images of real objects on the coast, which are reflected and multiplied with extraordinary precision. It is similar to that so frequently seen on the coasts of Antrim and Donegal, especially near the entrance of Lough Foyle, in Ireland. The best description of this phenomenon is that given by the Dominican monk Minasi in the last century, who had seen it three times in its most perfect state: "When the rising sun shines from that point whence its incident ray forms an angle of about 45° on the sea of Reggio, and the bright surface of the water in the bay is not disturbed either by the wind or the current, the spectator being placed on an eminence of the city, with his back to the sun and his face to the sea, on a sudden he sees appear in the water, as in a catoptric theatre, various multiplied objects, *i.e.* numberless series of pilasters, arches, castles well delineated, regular columns, lofty towers, superb palaces with balconies and windows, extended alleys of trees, delightful plains with herds and flocks, &c., all in their natural colours and proper action, and passing rapidly in succession along the surface of the sea, during the whole period of time that the above-mentioned causes remain. But if, in addition to the circumstances before described, the atmosphere be highly impregnated with vapour and exhalations not dispersed by the wind nor rarefied by the sun, it then happens that in this vapour, as in a curtain extended along the channel to the height of about 30 palms, and nearly down to the sea, the observer will behold the scene of the same objects not only reflected from the surface of the sea, but likewise in the air, though not in so distinct and defined a manner as in the sea. And again, if the air be slightly hazy and opaque, and at the same time dewy and adapted to form the iris, then the objects will appear only at the surface of the sea, but they will be all vividly coloured or fringed with red, green, blue, and the other prismatic colours." In addition to this we may remark that the mirage is frequently seen in great perfection on both sides of this strait, and in many cases no doubt it has been taken for the Mor-

gana. Many of the effects are difficult of explanation; but the most obvious appearances are referable to an unusual calmness of the sea and to the different refractive and consequently reflective powers of the superincumbent strata of air.

The similarity of the geological formations on both sides of the Faro may afford some confirmation to the statement of many ancient writers that the name Rhegium (*Ῥήγιον*, from *ῥήγναι*, to break) referred to the convulsion which separated Sicily from the mainland:—

Hæc loca, vi quondam et vasta convulsa ruina
(Tantum evi longinqua valet mutare vetustas)
Dissiluisse ferunt: cum protinus utraque tellus
Una foret: venit medio vi pontus, et undis
Hesperium Siculo latus abscondit; arvaque et
urbes
Litore diductas angusto interluit aestu.

VING. *Æn.* III. 414.

The distance from the Cathedral of Reggio to the Lighthouse of Messina is 13,167 yards.

Reggio is backed eastward by the imposing group of the *Aspromonte*, whose highest peak, *Montalto*, is 4380 ft. high. Its lower flanks are clothed with forests of beech and oak, and its higher regions with pines.

The post-road terminates at Reggio, 308 m. from Naples, but is continued by another high road along the sea-shore, by *Capo Pellaro* 7 m., as far as

12 m. *Capo dell' Armi*, the Promontory of *Leucopetra*, regarded by the ancient geographers as the termination of the Apennines, and remarkable for the whiteness of its rocks, which gave it its ancient name. This headland has great classical interest as the scene of an important event in the life of Cicero. On his voyage from Syracuse to Greece, after the death of Cæsar, B.C. 44, he was driven here by contrary winds. Having set off again, he was once more driven back by the adverse winds, and went to stay at the villa of his friend P. Valerius, where he was visited by some citizens from Rhegium, fresh from Rome, who brought him news which caused him to alter his course, and proceed direct to Velia, where he met Brutus.

From *Capo dell' Armi* a bridle-path follows the shore to *Capo Spartivento*, 22 m., the *Promontorium Herculis*, the extreme S. point of Italy. It crosses several streams, the most important of which are: At the 7 m., the *Alice*, the ancient *Haler*, the boundary between the Rhegini and the Locrians, at the mouth of which the latter had a small fort taken by the Athenians under Laches, B.C. 426. 4½ m. further, the *Piscopio*, or *Amendolea*, the ancient *Cacinus*, on whose banks Laches defeated a body of Locrians. Euthymus, the celebrated Locrian wrestler, disappeared in this stream in a supernatural manner, after delivering Tempa from the shade of Polites. Pausanias ascribes to its banks a natural phenomenon, which Strabo refers to the *Halex*—the grasshoppers on the Locrian bank were always chirping, while those on the Rhegian bank were constantly mute—a phenomenon which may be observed to this day.

Between *Capo dell' Armi* and *Capo Spartivento*, at a short distance from the shore, situated on distinct offshoots of the *Aspromonte*, and of difficult access, are several villages in which the Greek language is still spoken. They can be visited without much difficulty from Reggio in 3 or 4 days, and the extraordinary beauty of the scenery, combined with the interest that attaches to these last remnants of Hellenism in this extreme and remote corner of Italy, will compensate for the discomforts which may be experienced on the expedition. We can drive as far as *Capo dell' Armi*, from whence we must ride or walk. 5 m. E. of it is the *Torrente della Monaca*; ascending its narrow bed, after 3 m., we discover

Pentedattilo (800 Inhab.), the strangest of human abodes, perched like a pyramid among the spires of gigantic barren rocks which shoot up in the form of a hand, and are only accessible by a long flight of steps cut in the rock. The village, which is in a state of dilapidation, is surmounted by the remains of a baronial castle. Following the ravine 2 m. higher up is

Montebello, on a square rock, perpendicular on three sides, and surrounded

by crags covered with the cactus in great luxuriance. Hence we may either follow a wild and difficult path through *Gorio*, *Condofuri*, and *Amendolea*, to Bova, or retrace our steps to the shore, and follow it for 3 m. to

Melito (1600 Inhab.), on the rt. bank of the Alice, the southernmost town in Italy. Resting here at night, we proceed the next morning along the shore, and crossing the Amendolea, 7 m. from Melito, reach the *Marina di Bova*, near the mouth of the *Daria*, the bed of which we ascend to

Bova (3800 Inhab.), the see of a bishop, picturesquely placed on a hill 5 m. from the sea. At Bova as well as at *Condofuri*, *Galliciano*, and two other villages near it Greek is still spoken by the people, but is gradually disappearing. The local antiquaries maintain that Bova is an ancient settlement, and that its inhabitants may be regarded as the lineal descendants of the Locrians or Rhegians. Of late years Bova has been losing its importance by the removal of the bishop's residence and several of the public offices and principal inhabitants to the Marina di Bova. A path of 4 m. brings us to

Paltizi, prettily situated at the base of two perpendicular barren rocks, perched on the summit of the highest of which stand the ruins of its former castle. 1 m. E. is the insignificant village of

Pietrapennata, on a hill surrounded by the most beautiful forests, with the finest view conceivable of sea and mountains, and made familiar by the drawings of our distinguished countryman Mr. Lear. From Pietrapennata a path of 6 m. descends to the sea-shore at Capo Spartivento, from whence we return to Reggio, or proceed to explore the eastern coast beyond it (see Rte. 156).

ROUTE 156.

TARANTO TO CASTROVILLARI, ALONG THE SHORES OF THE GULF OF TARANTO. 94 m.

There is no regular road along the E. coast of Calabria. The traveller desirous of visiting the numerous sites memorable for their classical associations which lie near the shore, must proceed on horseback, except in some parts, where he will find a *via naturale*, practicable for light carriages when the torrents are not swollen by heavy rains. April and May are the best months for making this tour, but the traveller will do well to provide himself with letters of introduction, for the villages are very miserable, and there are few taverns where accommodation, however indifferent, can be found.

The best course for any one intending to devote a couple of months to Calabria is to proceed to Taranto, visiting the Apulian towns on his way. From thence he should follow the E. coast all the way round the Cape Spartivento to Reggio, and return through Monteleone and Cosenza, making on his way excursions to places of interest; which lie at a short distance from his route.

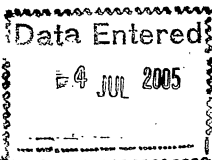
Leaving Taranto by the long bridge at the extremity of the town, the road proceeds to

9 m. *Massafra*, and } Rte. 148, p. 347.
2 m. *Palagiano*

From the latter place to Cassano the *via* is practicable for light carriages. About 8 m. from Palagiano the *Lato* is crossed. The hills which bound the sweep of the gulf are clothed with dwarf pine forests, between which and the sea is a sand bank covered with junipers and cypresses. In the distance are seen the lofty mountains of Basilicata and Calabria.

11 m. from the Lato we cross the Bradano near its mouth, and enter Basilicata. This river, the ancient *Bradanus*, formed the boundary of the territories of Tarentum and Metapontum.

In the plain between the *Bradanus*



ous, and of great beauty and
 The *via* proceeds through a country
 ding in oaks and olive-trees to
 m. *Corigliano*, an important town
 600 Inhab., beautifully situated
 from the shore, on a steep emi-
 in the form of an amphitheatre,
 founded by a fine feudal castle
 manding magnificent views. The
 of the hill is covered with orange
 lemon groves, among which are the
 s of the resident proprietors. It is
 plied with water by an aqueduct
 ch crosses the principal street, and
 be traced for a considerable dis-
 ce round the hill. It contains several
 ge manufactories of liquorice, and
 a depôt for the timber collected from
 Sila for the shipbuilders of the
 pital. The mountains around it pro-
 ce the finest manna in Calabria. The
 castle is a square building, flanked with
 massive towers and surrounded by a
 deep trench, having altogether the ap-
 pearance of a small citadel. Leaving
 the town; we cross several torrents,
 and follow the shore towards *Capo del*
Trionto, the S. extremity of a magnifi-
 cent gulf, which stretches to *Capo Spu-*
lic, the promontory which forms so
 remarkable a feature in all the land-
 scapes of the coast.

6 m. *Rossano*, an archiepiscopal city
 of 12,200 Inhab., situated on a rocky
 eminence on the rt. of the road, 2 m.
 from the shore. It is the birthplace of
 S. Nilus, whose history is recorded by
 the pencil of *Domenichino* at Grotta
Ferrata. Near the city are alabaster
 and marble quarries. The river *Trionto*
 has preserved the name of the *Traens*
 nearly unaltered, which witnessed the
 defeat of the Sybarites. The *via* con-
 tinues to follow the shore by *Torre S.*
Tecla, leaving on the mountains on the
 rt. several villages.

16 m. *Cariati* (2000 Inhab.), a miser-
 able place, though the see of a bishop-
 ric, situated on a lofty mountain, 5 m.
 N. of *Punta Fiumenica*. The ascent to
 it is steep, and the town is entered by a
 gate and drawbridge. At the extremity
 of the town are the ruins of its baronial
 castle. During the war with France it
 was pillaged by the army of brigands

under Fra Diavolo. The *via* follows the
 curve of the shore, leaving on its rt. *Cruci-*
coli and its fine castle, beautifully situ-
 ated among luxuriant plantations in
 which the manna-ash abounds. The bay
 terminates in the *Punta dell' Alice*, the
 ancient promontory of *Crimissa*, on
 which was the temple said to have been
 built by Philoctetes, and dedicated to
 Apollo *Alæus*, in which he suspended
 the bow and arrows of Hercules, and
 in which his tomb appears also, from
 the description of *Lycophron*, to have
 been. The city of *Crimissa*, which he
 is also said to have founded after the
 siege of Troy, is supposed to have occu-
 pied the position of

10 m. *Cirò* (3000 Inhab.), conspicu-
 ously placed on a lofty hill, overlooking
 the promontory of *Alice*. The *via*
 crosses the *Lipuda*, and proceeds S.,
 leaving *Melissa*, another small pictur-
 esque village on an eminence, on the rt.
 Beyond *Torre di Melissa*, on the shore,
 a station of the doganieri, is

7 m. *Strongoli*, a small town on a
 very steep and barren elevation above
 the road, supposed to occupy the site of
Petilia, mentioned by Virgil as one of
 the cities founded by Philoctetes:—

Hic illa ducis Melibœi
 Parva Philoctetæ subnixâ Petilia muro.

Æn. III. 401.

In the 2nd Punic war it was besieged
 by Hannibal, and is celebrated by the
 Latin historians for its constant fidelity
 to the Romans. *Strongoli* was burnt by
 General Regnier in 1806. It now con-
 tains some good houses. On the out-
 side of the cathedral are two stones
 with Latin inscriptions, affording ad-
 ditional confirmation of the site of
Petilia.

A steep descent from *Strongoli* leads
 down to the plain of the broad and
 rapid *Neto*, the *Neathus* of Theocritus,
 in which the captive Trojan women are
 said to have set fire to the Grecian fleet,
 in order to compel their conquerors to
 desist from further wanderings. This
 tradition, which gave name to the river,
 supplied Virgil with the well-known
 incident described in the 5th *Æneid*.
 The road between the *Neto* and *Cotrone*
 passes several salt marshes on the barren
 shore, and crosses the *Esaro*, now little

better than a stagnant ditch, and so choked with weeds that it is difficult to reconcile it with the *Esarus* of Theocritus, who makes it the scene of many of his *Bucolics*. The banks are profusely covered with the sweet pea in a wild state, remarkable for its fragrance and varied colours.

12 m. *Cotrone*, a fortified town, built on a point of land projecting into the sea. Under the name of *Croton* or *Crotone*, it was one of the most famous cities of Magna Græcia. It was founded by the Achæans B.C. 710, and obtained its name, according to the traditions of the poets, from the hero *Croton* :—

Nec procul hinc tumulus, sub quo sacrata Cro-
tonis
Ossa tegebat humus, jussaque ibi mœnia terra
Condidit; et nomen tumulati traxit in urbem.
OVID. *Mét.* xv. 65.

The climate was supposed to have peculiar influence in producing strength and beauty of form. Milo and many of the other celebrated wrestlers at the Olympic games were natives of the town. The fame of *Crotona* as the residence of *Pythagoras* and the principal seat of his philosophy, contributed to raise its celebrity to the highest point. It had also a famous school of medicine, and was the birthplace of *Alcmæon*, to whom the introduction of anatomy was ascribed, and of *Democedes*, the physician of *Darius*, king of *Persia*. *Pythagoras* formed here his celebrated league, B.C. 540; and B.C. 510 the city had become so powerful that it brought 100,000 men into the field against the *Sybarites*, who, although three times as numerous, were defeated, and *Sybaris* was destroyed. The republic declined rapidly after the victory over *Sybaris*, and a few years later 130,000 *Crotoniats* were completely defeated at the river *Sagras* by 10,000 *Locrians*. *Agathocles* in B.C. 299 made himself master of *Crotona*, which appears to have been finally ruined in the war with *Pyrrhus*. In ecclesiastical history *Crotona* ranks as one of the earliest Christian bishoprics; indeed the local historians assert that its first bishop was *Dionysius* the *Areopagite*. *Cotrone* is well known to numismatists for the

Greek coins found in its vicinity; they are of the finest epoch of art, and include several containing the head of *Juno Lucina*.

The modern town has 5600 inhabitants, and is the chief place of a district and the see of a bishop. Its castle and fortifications, erected by Charles V., give it a rank among the fortresses of the kingdom; its small harbour is protected by a mole constructed with the materials of the Temple of *Juno* on the *Lacinian Promontory*. After the battle of *Maida* in 1806, *Cotrone* surrendered to the English. But as soon as the French under *Massena* re-entered *Calabria*, after the British forces had retired to *Sicily*, *Cotrone* was besieged by them, and defended by a party of the brigand army, who maintained the siege until their provisions began to fail. Unwilling to surrender, for fear of the resentment of the French, three of the brigands resolved to make an attempt to reach an English frigate, which was cruising in sight of the town, but with which, from ignorance of the signal, they could not communicate. They sallied forth from the city before the break of day, immersed themselves in the *Esaro*, then swollen by heavy rain, and, bending down their bodies to escape notice, walked through the stream to its mouth, unperceived by the French sentries on its banks. They plunged into the sea, but the action of swimming discovered them. The sentries fired, killed one, and wounded another, but the third reached the frigate in safety and informed the captain of the condition of the besieged, and of their resolution to fly. During the succeeding night the frigate stood in towards the shore, while the garrison issued from the gates, surprised the sentries, and embarked in the ship's boats ready to receive them. On the following day the French marched into the abandoned castle.

6 m. S.E. of *Cotrone* is the *Lacinian Promontory*, now *Capo delle Colonne*, or *Capo Nau*, on which stood the celebrated Temple of *Juno Lacinia*, mentioned by many of the Greek and Latin poets, and founded, it was supposed by *Hercules*,

Hinc sinus Herculei, si vera est fama, Tarenti
Cernitur; attollit se Diva Lacinia contra,
Caulonisque arces, et navifragum Scylaceum.
Æn. III. 551.

Its shrines were enriched by offerings from all parts of Magna Græcia, and adorned by the pencil of Zeuxis with a picture of Helen, for the execution of which he was allowed to select as his models five of the most beautiful virgins in the city.

E, se fosse costei stata a Crotone,
Quando Zeus! l'Imagie far volse,
Che por dovea nel Tempio di Giunone,
E tante belle nude insieme accolse,
E che per una farne in perfezione,
Da chi una parte, da chi un'altra tolse,
Non aven da torre altra che costei;
Che tutte le bellezze erano in lei.

ARIOSO, XI. 71.

So great was the sanctity of this temple, that it was respected by Pyrrhus and by Hannibal, who is said by Polybius to have recorded his victories on its walls in Greek and Punic characters.

One of the columns of this magnificent temple is still standing. It is of the early Doric style, 26 ft. high; remains of walls are traceable around it, and judicious excavations would probably be productive of more extensive discoveries.

S.W. of this promontory are *Capo delle Cimiti*, *Capo Rizzuto*, and *Capo Castella*, the three capes which Strabo describes as the *Iapygium tria promontoria*. Close to them was an island, which has since disappeared, and which the Italian geographers suppose to be *Ogygia*, the island of Calypso, where Ulysses was so long detained. N. of Capo Rizzuto is the town of *Isola* (2000 Inhab.).

From Cotrone to Catanzaro the road proceeds inland, crossing the promontory almost at right angles. The country over which it passes is desolate and uninteresting.

9 *Citro* (2100 Inhab.), situated on high ground overlooking the course of the *Tacina*, the *Targines*, and the Gulf of Squillace. The descent from Citro to the sea-shore commands an extensive view of the gulf as far S. as the *Punta di Stilo*. The road skirts the N. shores of the gulf through a well-cultivated

country, enlivened with numerous farm-houses. It crosses the *Croacchio*, the *Arocho* of the ancient geographers, and passes several villages, picturesquely placed on the hills which bound the gulf. At Petrizzi the road leaves the shore, and, crossing the *Simmari*, the ancient *Semirus*, and the *Alli*, strikes inland to

30 m. CATANZARO. (Rte. 155.)

ROUTE 158.

CATANZARO TO REGGIO, ALONG THE COAST.

The classical tourist will not find many objects of interest on the S.E. coast of Calabria Ultra I., with the exception of the Epizephyrian Locri; but the traveller and the artist who feel an interest in the researches of classical geography, and in a spot rendered celebrated by Pindar, will submit to the inconveniences of the journey.

Leaving Catanzaro, the road descends the valley to the sea-shore, passing, near the mouth of the Corace, the *Marina*, or small port of Catanzaro. Beyond the river is a large brick building, of which nothing is known.

12 m. *Squillace*, a badly built town of 2600 Inhab., placed on an almost inaccessible rock, nearly opposite the lofty *Monte Moscia*, which advances into the sea in the bold and precipitous promontory from which the town derived the name of *Navifragum Scylaceum*. The modern town, which still gives name to the gulf, is the seat of a bishopric. Near it is *Stallati*, a village picturesquely placed on the opposite summit of *Monte Moscia*, and commanding magnificent views across the isthmus. Squillace was the birthplace of Marcus Aurelius Cassiodorus, the minister of Theodoric, the author of the History of

the Goths, who attained the consular dignity A.D. 514, and retired from public life in the reign of Vitiges, to form a monastery in the neighbourhood of this his native town. During his latter years he wrote his Commentaries on the Acts, Epistles, and Revelations, printed by Maffei in 1721. He died in his monastery about A.D. 560, at the age of nearly 100.

3 m. *Montauro*, a village, near which are the ruins of a monastery founded by the Normans, and destroyed by the earthquake of 1783. The road is extremely steep in many parts. It descends from the hills towards the sea, leaving on the rt. several villages, and follows the shore, crossing some torrents, to

6 m. *Soverato*, a village between the stream of that name and the *Ancinale*. The former flows through a very beautiful country from the high range of hills behind the villages of *S. Vito* and *Chiaravalle*. The *Ancinale*, the *Cacinus* of Pliny, is crossed near *Satriano*. The road now becomes uninteresting and monotonous, passing several torrents from the lofty range of *Monte Portella* and the *Costa della Guardia*, on whose slopes are seen *Davoli*, *S. Andrea*, *Isca*, &c. &c.

8 m. *Badolato*, a village of 3400 Inhab., S. of which are *Santa Caterina* and *Guardavalle*. The river which divides Calabria Ultra II. from Calabria Ultra I. is the *Assi*, considered to be the *Eleporus*, on whose rt. bank the Crotoniats and the allied Greeks were defeated by Dionysius the elder.

7 m. *Monasterace*, on the S. bank of the *Assi*. We now enter the valley of the *Stillaro*, remarkable in many parts for its picturesque beauty. At the distance of about 6 m. from the shore is

Stilo (4000 Inhab.), picturesquely built in terraces below perpendicular precipices. It is a clean and thriving place, with several churches and convents, and a general aspect of comfort. It is entered by a mediæval gate with two round towers. *Stilo* has iron-works in the neighbourhood, by which the government foundries of *La Mongiana* are supplied. Near *Stilo* is a small square brick ch. with a central cupola supported

by marble columns, and 4 smaller cupolas at the angles. Its style shows that it must be referred to the Lower Greek Empire. On the shore, S. of the *Stillaro*, the *Punta di Stilo* recalls the *Promontorium Cocinthus*, mentioned by Polybius. Following the shore, *Riace* and *Castelvetero* (5000 Inhab.) are seen on the hills above the *Alaro*, supposed to be the ancient *Sagras*, and other small streams which here fall into the sea. *Castelvetero* is supposed to mark the site of

Caulonia, an Achæan colony. It is believed, however, that further researches would discover on the l. bank of the *Alaro* a site more in accordance with the descriptions of ancient geographers. *Caulonia* was the first place where Pythagoras sought refuge after his expulsion from Crotona. After the defeat of the allies B.C. 387, at the river *Helorus*, or *Eleporus*, *Caulonia* surrendered to Dionysius, and from that time it never recovered its former power, till it was ruined during the wars of Pyrrhus by a body of Campanian mercenaries in the Roman service. The *Alaro* is memorable for the defeat of 130,000 Crotoniats by 10,000 Locrians. The result of this battle was so unexpected, that it gave rise to the proverb ἀλκίονισσα τῶν ἐν Σάργει.

18 m. *Roccella*, a town of 4900 Inhab., picturesquely placed. It is mentioned by Ovid, under the name of *Romechium*, in the voyage of the Epidaurian serpent. In its vicinity are *Gioiosa* (7600), *Mammola* (7000), and *Grotteria* (4500). Among the numerous torrents which intersect the coast to the S. is the *Locano*, the ancient *Locanus*. On the hills beyond it is *Siderno*, a thriving town of 5100 Inhab. The *Novito*, the *Buthronus* of Livy, is crossed.

12 m. *Gerace* (5900 Inhab.—*Inn*, in different), the see of a bishop, and the chief town of a district, is situated on the upper slopes of the lofty mountains which here extend from the great backbone of the Apennines into the sea. In the middle ages it was a place of great strength, but frequent earthquakes, particularly that of 1783, have reduced its citadel to ruins. The cathedral

originally a Gothic building, was also overwhelmed by the same catastrophe; but several columns are still preserved which show that it was built with the spoils of ancient temples. Gerace has some thriving silk-works, and some of its buildings are of good architecture, retaining many marks of Saracenic origin. Its wines are in repute, particularly a sweet white kind, called *Greco di Gerace*. In the neighbourhood are mineral springs. Gerace sprang up from the ruins of

Locri Epizephyrii, one of the most ancient cities of Magna Græcia, celebrated in the verse of Pindar, and interesting from its association with the great legislator *Zaleucus*. It was founded by a colony of the Locri Ozolæ, according to the Greek tradition, about 750 years B.C. Pindar, in the Second Pythian Ode, commemorates the services rendered to the city by Hiero, King of Syracuse, in having deterred Anaxilaus, King of Rhegium, from the war with which he had threatened it, and in having thereby enabled the Locrian maiden to sing her melodies in happy security before her door. Both he, in the 11th Olympic Ode, and Demosthenes, praise the hospitality of the citizens to strangers, their skill in all the arts of civilized life, their wisdom, their love of justice, and their prowess in war:—

Κάσμον ἐπὶ στεφάνῳ χρυσέας ἱλαίας
 Ἀδυμελῇ κελαδῆσιν, τῶν Ἐπὶ
 ἑφνυρίων Λοκρῶν γενεάν ἀλέγων.
 *Εὐθα συγκωμάσαι, ἐγγυάσσομαι
 Μὴ μιν, ὡ Μοῖσαι, φυγᾶθεν στρατὸν,
 Μὴδ' ἀπειρατὸν καλὸν,
 Ἀκρόσοφον δὲ καὶ αἰχματὰν, ἀφίξεσθαι.

The ruins are not very extensive or important. They are about 5 m. from Gerace, near the sea-coast, at *Torre di Gerace*, and consist of the basement of a Doric temple, and the vestiges of the walls, which can be traced for nearly 2 m. in length and 1 in breadth, extending from the shore to the first heights, upon which probably the *arx* was. A few years ago many gold coins of Philip and Alexander, cast instead of being struck, and more recently a collection of silver tetradrachms of Pyrrhus were found near Gerace. They are

supposed to have belonged to the money-chest of Alexander King of Epirus, who was defeated at *Pandosia*, now *Mendocino* (page 371). Coins bearing the epigraph of Locri have also been found at Gerace, and many of the architectural remains bear a decidedly Greek character; but the Latin inscriptions which have been discovered, and numerous Roman constructions which are still to be traced, show that a Roman city subsequently occupied the site.

[A bridle-road leads from Gerace over the *Aspromonte* by the *Passo del Mercante* to *Casalnuovo*. The scenery of the pass is very magnificent, combining the richest forest scenery with the wild glens of the rocky mountains through which the road is carried. The highest part of the ascent from Gerace is particularly remarkable for its extensive and magnificent views. Both seas are visible from this summit, and the road descends on the western side through very imposing scenery, overlooking the gulf of Gioia, and commanding a view which extends in fine weather to the Lipari islands, to

18 m. *Casalnuovo* (7500 Inhab.), finely situated at the foot of the mountains, and sufficiently high above the plain to be free from malaria. It was totally destroyed by the earthquake of 1783, and was almost entirely rebuilt of wood. From *Casalnuovo* the distance to *Gioia* is 18 m.; the traveller may join the high road to *Reggio* at *Rosarno* or *Seminara*, both of which are about equidistant from *Casalnuovo*, and are described in Rte. 155.]

From Gerace to *Capo Spartivento*, 26 m. S., there is an indifferent bridle-road. The country and the villages we pass present little classical interest, but are in return highly picturesque, having the bold ridges of the *Aspromonte* on the rt. all the way.

On leaving Gerace the path crosses the *Merico*, proceeds to *Portigliola*, where it crosses the *S. Ilario*, leaving on the l. the ruins of Locri, passes through *Condotanni*, and, after crossing the *Petito*, brings us to

8 m. *Ardore* (3000 Inhab.), placed on a hill amidst vineyards and orchards. Crossing the broad valley that inter-

veues, the path, by a winding ascent, reaches

4 m. *Bovalino* (3600 Inhab.), picturesquely situated on a high hill. The path descends to the shore, and follows it to

7 m. *Bianco*.—Another path of 5 m. ascends from Bovalino to *S. Luca*, a small village, where guides can be hired to visit *S. Maria de' Polsi*. This monastery is placed below *Montalto*, the highest peak of the Aspromonte, and is only remarkable for the striking character of the scenery round it. The path to it from *S. Luca*, owing to the numerous windings in crossing the ridge of *La Serra*, is about 8 m. The monastery, a substantial square building, said to have been founded by the Normans, is completely surrounded by an amphitheatre of mountains, which rise perpendicularly on the W. side in a succession of enormous buttresses, from which a small torrent tumbles

foaming on the rt. of the building. These mountains are clothed with fine ancient forests of chestnut, ilex, oak, and a particular variety of pine of great beauty, *Pinus Laricio Calabra*. For several months of the year the monks are snowed up and secluded from the rest of the world.

From Bianco the path along the shore passes the

4 m. *Capo di Bruzzano*, the *Zephyrian* promontory from which Locri derived its appellation *Epizephyrrii*. Further on we pass

5 m. *Brancaleone*, a village on a hill 1 m. from the sea, whose inhabitants (800) in the beginning of the centy. still spoke Greek. Following the shore, we arrive at

4 m. *Capo Spartivento*, the *Promontorium Herculis*, the extreme S.E. promontory of Italy, whence we proceed to Reggio (Rte. 155, p. 393).

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